

NEWS: PANASONIC  
UNVEILS LUMIX GF5



TESTED: CANON EOS 5D III  
22MP FULL-FRAME SENSOR

Saturday 21 April 2012

amateur

# Photographer

CANON EOS

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

# 5D MKIII

## Is this the ultimate DSLR?



ON TEST

PAGE 52

### PANASONIC TZ30 ZOOM

Travel compact with 24-480mm



BLACK & WHITE

PAGE 22

### WILDLIFE IN MONO

Tips on texture and pattern



ON ASSIGNMENT

PAGE 33

### IPHONE IN A WAR ZONE

When your DSLR breaks down

61 AF  
POINTS AND  
22 MILLION  
PIXELS



16 >

£2.65

Mark III

PAGE 43





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# Contents

**Amateur Photographer** For everyone who loves photography

**AS YOU** well know, it ain't what you got it's how you use it that counts. That may not, of course, be much consolation or satisfy the demands of all those we have to please, but I suspect that all right-minded folk understand that, deep down, the truth of the statement is evident. It is not so long ago, after all, that we were amazed to have the almost 3 million pixels of the Nikon D1 – well, 12 years to be precise. And now you can't buy a camera phone with fewer pixels. How many do we need, and when do we have enough for the task in hand? To my mind, more pixels on larger sensors will always be better, but what we can see this week is that

when it comes down to it, the best camera is the one that you have with you. Perhaps the latest iPhone is better than the D1 that was used for Fashion Week, Wimbledon and the FA cup back in the day. And given the choice between an iPhone and no camera at all, what would you choose? That's an easy question, but one most of us won't have to answer in earnest in the same way that Michael Christopher Brown did (see pages 33–36). Haven't we been spoiled?



**Damien Demolder**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Panasonic Lumix DMC-GF5 joins race to conquer DSLRs; Whistleblower wins bravery award; Butterfly picture clinches garden title; Sony superzoom unwrapped for bird show; Canon aims EOS 60Da at star gazers

### 12 REVIEW

The latest books, exhibitions and websites

### 90 THE FINAL FRAME

As new camera technology advances, it is pricing itself beyond the reach of mere mortals, says Ogden Chesnutt

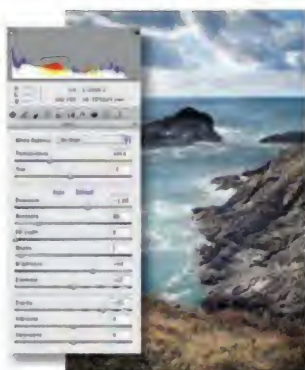
## TECHNIQUE

### 16 PHOTO INSIGHT

David Ward explains how he took his ethereal photograph of acacia trees in Deadvlei in Namibia by taking advantage of some unexpected misty conditions

### 20 RETOUCHER'S GUIDE

Localised contrast control can help to balance an image taken in tricky lighting conditions, it can also be used to manually replicate the look of high dynamic range imaging. Follow Chris Gatcum's software technique



© CHRIS GATCUM

### P43

Find out how the Canon EOS 5D Mark III fared in our six-page test



## TESTS & TECHNICAL

### 41 TESTBENCH

Hüfa The Original Lens Cap Clip and Western Digital My Passport portable hard drive

### 43 CANON EOS 5D MARK III

The Canon EOS 5D Mark II is regarded as one of the best DSLRs of all time, so any upgrade will have plenty to live up to. Can the new 22.3-million-pixel EOS 5D Mark III match its predecessor's reputation? Richard Sibley finds out

### 50 ASK AP

Our experts answer your questions

### 52 PANASONIC LUMIX DMC-TZ30

Panasonic's latest top-end travel compact features a Leica lens with 20x optical zoom, but this is just the tip of the iceberg. Tim Coleman finds out what is below the surface

### 55 ICONS OF PHOTOGRAPHY

Ivor Matanle traces the history of Ricoh's first SLR, the Singlex, which was made by Mamiya and looked very similar to Nikon's Nikkorex F

## THE AP READERS' POLL

**IN AP 31 MARCH WE ASKED...**

Have you ever used a neutral density filter?



### YOU ANSWERED...

A Yes, often	24%
B Only a couple of times	24%
C Only a graduated one	16%
D No, but I want one	12%
E No, never	19%
F I've no idea what one is	5%

### THIS WEEK WE ASK...

Could you go back to your first digital camera?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## YOUR WORDS & PICTURES

### 14 LETTERS

AP readers speak out on the week's issues

### 15 BACKCHAT

How important is a company's reputation in the camera world? AP reader T John Foster investigates

### 26 READER SPOTLIGHT

Another selection of superb reader images

### 38 APPRAISAL

Your chance to win a Manfrotto Unica VII Messenger Bag worth £84.95, as Damien Demolder examines your images

## FEATURES

### 22 THE NATURAL SELECTION

Wildlife photographer Tony Moss discusses how monochrome helped to bring his African safari images to life. He talks to Oliver Atwell

### 33 IPHONE IN A CRISIS

When photojournalist Michael Christopher Brown damaged his DSLR while on assignment in Libya, he had to think fast. Simon Creasey talks to him about using his iPhone to cover the conflict and asks how he took his images



**P22**  
Tony Moss's amazing safari shots in black & white

© TONY MOSS

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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18-200mm f/3.5-6.3 DC OS	£229.00
18-200mm f3.5-6.3 II DC OS HSM	£299.00
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70-300mm f/4-5.6 DG OS	£299.00
70-300mm f/4-5.6 DG Macro	£131.00
70-300mm f/4-5.6 APO DG Macro	£183.00
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20mm f/1.8 EX DG Aspherical RF	£545.00
24mm f/1.8 EX DG Aspherical Macro	£445.00
28mm f/1.8 EX DG Aspherical Macro	£359.00
30 mm f2.8 EX DN	£149.00
30mm f/1.4 EX DC HSM	£379.00

50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
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# APNews

News | Analysis | Comment | PhotoDiary 21/4/12

**I love the subtlety and balletic simplicity of this picture**

Top garden photographer, page 6



© MARILENE WISZKE

**'World's fastest AF speed' • CSCs challenge DSLR dominance**



## LUMIX GF5 JOINS RACE TO CONQUER DSLRS

**PANASONIC** has unveiled its new Lumix DMC-GF5, featuring a new sensor and 14 digital filter effects, while predicting that global compact system camera (CSC) sales will outpace DSLRs by 2015.

Boasting an AF speed of 0.09secs, the GF5 will effectively replace the Lumix DMC-GF3 micro four thirds camera.

The GF5 is equipped with a new 12.1-million-pixel imaging sensor, designed to be capable of delivering a maximum equivalent ISO sensitivity of 12,800 and a minimum of 160, together with a Venus Engine VII HD2 imaging processor.

The sensor also aims to deliver lower noise, explained Panasonic Japan's imaging

consultant Michiharu Uematsu, in an interview with AP.

Sporting a 3in, 920,000-dot (touch-control) LCD screen, the GF5 features a top burst rate of 4fps at full resolution, and HD video in both AVCHD and MP4 formats. The user interface is designed to provide advice to inexperienced photographers, such as the best lens to use for any given situation.

Dynamic monochrome and one-point colour are among the 14 digital filter effects built in, as a direct response, the firm says, to features now found on many smartphones.

'With so many [photo] applications available for the [Apple] iPhone, people find it strange that your camera can't actually do the same,' said Panasonic UK's Lumix G

product manager Barnaby Sykes.

As with mobile phone displays, GF5 users will also be able to set a picture of their choice as the home screen, he added.

The GF5 has 23 scene modes, weighs 267g and measures 107.7 x 66.6 x 36.8mm, excluding protrusions.

Borrowing the improved handgrip of the Lumix DMC-GX1, plus a stereo microphone, the newcomer will be available in a choice of black and white finishes from mid-May.

Prices will be around £550 with a 14-42mm X lens and £450 with the standard 14-42mm zoom. The GF5 will also carry a body-only price of around £349, although it is not clear whether this option will be available at launch.

## SNAP SHOTS

● As we went to press, Sony refused to comment on widespread news reports that it is poised to cut 10,000 jobs worldwide. Meanwhile, the company is set to launch a business division dedicated to digital imaging, with investment in it seen as being key to the firm's future success. The move is part of a company-wide overhaul of management to 'drive revitalisation and growth across Sony's core electronics businesses'. Currently, digital imaging forms part of Sony's Personal Imaging & Sound Business Group. Shigeki Ishizuka will head up the new Digital Imaging Business Group.

## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
@amateurphotographer  
@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## WHISTLEBLOWER WINS BRAVERY AWARD

**FORMER** Olympus CEO Michael Woodford has been named 'Person of the Year' at the *Financial Times* (FT) annual Boldness in Business Awards.

Woodford lost his job as the camera maker's newly appointed boss last October, after confronting boardroom colleagues with his suspicions over high fees that Olympus had paid for acquisitions.

His actions led the company to admit to

a £1.1 billion accounting cover-up and the arrest of top officials, including ex-chairman Tsuyoshi Kikukawa and former executive vice-president Hisashi Mori.

FT editor Lionel Barber, one of the judges, said: 'If there was one person who captured the spirit of boldness in business in 2011, it was Michael Woodford. His selection was a matter of serious discussion among the judges.'

'There were concerns that it might be misconstrued as an incitement to whistleblowers and a broader insurrection against business. But these concerns were allayed once the logic of the choice became clear. Woodford took a considerable risk in exposing wrongdoing.'

'As chief executive, he was arguably acting against his self-interest, since his job was obviously in jeopardy. Yet he did the right thing. He campaigned for proper accounting and persuaded the Japanese authorities to act. He was a study of boldness in action...'



A week of photographic opportunity

## PHOTODIARY



### Wednesday 18 April

**EXHIBITION** Low Pressure by Edward Hopley, until 26 May at Quaglinos's restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit [www.quaglinos-restaurant.co.uk](http://www.quaglinos-restaurant.co.uk). **EXHIBITION** Family by Chris Verene, until 29 April at Third Floor Gallery, Cardiff, CF10 5AD. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

### Thursday 19 April

**EXHIBITION** Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit [www.harewood.org](http://www.harewood.org).

**EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060. Visit [www.wandsworthmuseum.co.uk](http://www.wandsworthmuseum.co.uk).

### Friday 20 April

**EXHIBITION** Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit [www.estorickcollection.com](http://www.estorickcollection.com).

**EXHIBITION** Refresh by Glyn Davies, until 19 May at Oriet Glyn Davies Gallery, Anglesey LL59 5DN. Tel: 01248 715 511. Visit [www.glyndavies.com](http://www.glyndavies.com).



### Saturday 21 April

**EXHIBITION** Northern Legacy: Photographs by Harold Crompton Robinson (1927-2008), until 4 May at Michael Heseltine Gallery, Oxfordshire OX17 2QR. Visit [www.chenderit.northants.sch.uk/visualarts/gallery](http://www.chenderit.northants.sch.uk/visualarts/gallery). **EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk).

### Sunday 22 April

**DON'T MISS** Virgin London Marathon, from Blackheath/Greenwich Park to The Mall. Visit [www.virginlondonmarathon.com](http://www.virginlondonmarathon.com). **EXHIBITION** Right on Kew, photos of Kew Gardens by Tony Wallis, final day at Artisan Gallery, London NW10 2BE. Tel: 0208 451 6315. Visit [www.artisan80.com](http://www.artisan80.com).

### Monday 23 April

**EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TJ. Tel: 0161 836 4000. Visit [www.iwm.org.uk](http://www.iwm.org.uk).

**EXHIBITION** Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

### Tuesday 24 April LATEST AP ON SALE

**EXHIBITION** Transmission: New Remote Earth Views by Dan Holdsworth, until 19 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 721. Visit [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com). **EXHIBITION** Famous in the Fifties by Daniel Farson, until 16 September at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).

Polish photographer secures global honours

## BUTTERFLY PIC WINS GARDEN TITLE

**PHOTOGRAPHER** Magdalena

Wasiczek has won this year's International Garden Photographer of the Year with a picture of a brimstone butterfly.

Magdalena won the £5,000 prize with an image entitled 'Upside Down' (see above), which she had entered into the contest's Wildlife Havens category.



© MAGDALENA WASICZEK

'I love the subtlety and balletic simplicity of this picture,' said competition judge Andrew Lawson. 'The brimstone alighting on a sweet pea is a fortuitous event, brilliantly seen...'

'The outlines of the insect's wings are continuous with the lines of the flowers, and the patterning on its wings echoes the pink in the petals.'



## SONY SUPERZOOM LAUNCHED FOR WETLAND BIRD SHOW

**PHOTOGRAPHERS** will get their first chance to see Sony's recently announced 500mm f/4 super-telephoto lens at London Wild Bird Watch later this month.

AP will be hosting its own programme in the Photography Lodge at the event, which takes place from 20-22 April at the WWT London Wetland Centre, Queen Elizabeth Walk, London SW3.

'With plenty of advice on finding the right equipment, understanding the techniques for success or getting to grips with the subject matter, there will be something to interest and inspire you at the AP Lodge on the east side of the Wetland Centre,' says AP's events planning team.

Sony has provided a collection of Alpha 77 bodies with lenses ranging from close-focus to telephoto focal lengths. Photography enthusiasts will also have access to Sony's

new digital recording binoculars, a selection of flash units, as well as NEX-7 and NEX-5 bodies, plus Sony's 5in HDMI display panels that plug directly into the camera.

AP will be hosting 'how-to' demonstrations by photographers Ben Osborne, Jules Cox and Iain Green. There will also be various AP Masterclasses and talks that will offer technical guidance, with free one-to-one advice on all aspects of improving pictures.

The events take place at the AP Photography Lodge at London Wild Bird Watch, which is open 20-21 April, 9.30am-6pm; and 9.30am-5pm on 22 April.

Tickets cost £13 for adults (AP readers £11 - to qualify, quote code 'AP1'), and £5 for children aged 4-16. No further payment is needed for entry to the AP Masterclasses.

For full details call 0208 409 4400 or visit <http://londonwildbirdwatch.co.uk>.



## SNAP SHOTS

● Classic camera enthusiasts are set to descend on central London for the annual Photographica Fair, which takes place on Sunday 20 May. Organisers have declared a 'full house' for the event at the Royal Horticultural Society's Lindley Hall on Vincent Square, Victoria, London SW1. In recent years, organisers have reported an increasing number of young photographers at the show, attracted by the prospect of snapping up 'bargain-price' camera gear. Doors open at 10am and entry costs £5. For details of 'early buyer' tickets call 01684 594 526.

● Sigma has confirmed that its new 50-150mm f/2.8 EX DC APO OS HSM lens will cost £949.99. Due out this month for Canon DSLRs, and in mid-May for Nikon and Sigma models, the 50-150mm optic features a rounded nine-blade aperture and six SLD glass elements designed to combat chromatic aberration. Visit [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com) for further details.



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Features 'modified low-pass filter'

# CANON AIMS EOS 60DA AT STARGAZERS

**CANON** has announced the EOS 60Da, an 18-million-pixel, APS-C-format DSLR designed for astrophotography.

Replacing the EOS 20Da, the EOS 60Da features a modified low-pass filter designed to increase sensitivity to hydrogen-alpha wavelengths, helping the camera to deliver

'clear images of red-coloured emission nebulae', according to Canon.

The firm claims that the filter is three times more transparent to this type of light than the one in the standard EOS 60D.

Features include a 3in, vari-angle LCD screen and a maximum ISO of 6,400,

expandable to 12,800. Canon claims that the EOS 60Da is ideal for shooting 'diffuse nebulae', which are popular among astrophotographers due to the 'distinct red colour caused by the ionisation of hydrogen'.

The EOS 60Da is due to cost £1,174.99 when it goes on sale in June.



Franco Banfi's image of a beluga whale and diver was a category winner in 2011

## SEARCH BEGINS FOR ACE TRAVEL PHOTOGRAPHERS

**THE TRAVEL** Photographer of the Year (TPOTY) 2012 competition has opened for entries, offering a top prize worth £5,000 and introducing an HD video category for the first time.

Open to both amateur and professional photographers, the contest boasts prizes including Fujifilm X-Pro1, X100 and X-S1 cameras.

The winner will scoop £2,500 cash, plus an expenses-paid international photography commission worth a further £2,500. They will also be given the chance to blend their own whisky, courtesy of Cutty Sark Blended Scotch Whisky, one of the sponsors.

This year's portfolio categories are People Watching, Wild Planet and Journeys. The winner of the HD video category, Travel Shorts, will pocket £1,000.

The closing date for the competition is 17 September 2012. Entry fees for the adult categories start at £10.

For full details visit [www.tpoty.com](http://www.tpoty.com).

## CALL FOR 'APOLOGY' OVER ICE-CREAM DRAMA

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**AN AMATEUR** photographer who was stopped after taking pictures of his daughter eating an ice cream says Scotland's police watchdog has urged the Strathclyde force to issue an apology.

Two police officers were called to Braehead shopping centre near Glasgow on 7 October 2011, after security staff raised concerns over Chris White, who had taken pictures of his four-year-old daughter Hazel, in breach of the centre's no photography rule (see *News*, AP 29 October 2011).

Widespread publicity surrounding the incident led Braehead's owners, Capital Shopping Centres, to change its policy, allowing photography for non-commercial purposes of families and friends, and of the shopping centre generally.

However, White – who was not arrested and faced no criminal charges – complained to the Police Complaints Commissioner for Scotland (PCCS), alleging that an officer abused his position and was 'uncivil' and 'intimidating' towards him.

Shortly after the incident, the 45-year-old said he received a letter from police claiming officers were told he had been seen talking to himself, was under the influence of alcohol and had taken a photo of a shop assistant with the zip of his trousers undone. White denied the allegations.

White told AP that the PCCS found 'no cause' to uphold his complaint overall. However, he added: 'They [the PCCS] do say that Strathclyde Police need to issue

an apology for making references that I appeared under the influence of alcohol, as no witness statements from the shopping-centre staff or the police say that I appeared under the influence of alcohol.'

White said that, in witness statements submitted to the PCCS, two shop assistants claimed they had noticed his trouser zip was down at the time.

White said the PCCS dismissed his claim that police threatened him with anti-terror legislation, on the basis of statements given by the officers who were at the scene.

'The two officers have said that they did not mention terrorism and spoke to me in relation to my behaviour and reports of taking photos of staff members. They state that they were polite and respectful and I was argumentative and disruptive.'

The PCCS declined to comment, saying it does not discuss individual cases.

White said he does not plan to pursue legal action against Strathclyde Police for alleged defamation of character after the force defended its position in a lengthy statement published on its website last year. He fears that the possibility of huge legal costs could put his home at risk.

'Where someone is considering action against a public authority or large corporation, then the financial risks are heavily stacked against them,' he told us.

A Strathclyde Police spokesperson told AP: 'They [the PCCS] have asked for clarification surrounding witness statements. At this time we have not been instructed to apologise to Mr White.'



AP  
THIS  
WEEK  
IN...

1947

This week in 1947, AP outlined the best ways to go about taking photographs in schools, a practice that these days would no doubt prove far trickier. Readers were advised to first make contact with the headmaster. 'A tactfully worded request to be allowed to take photographs in the school will usually meet with a willing response from the Head, especially if he can be assured that there will be some prints forthcoming for the school record album,' wrote Alfred Beales. 'The subjects available will include action shots of classes at PT, detailed work in the domestic science room, woodwork and metalwork rooms and in the needlework room, general studies in the classrooms, in the school garden and perhaps at the swimming bath.'

A Camera at School

By ALFRED BEALES

## CLUBNEWS

Club news from around the country

### LITTLEHAMPTON & DISTRICT CAMERA CLUB

Rod Armstrong scooped first place in the print section of Littlehampton & District Camera Club's photo competition, while Maurice Ludlam bagged top spot in the slide category and Sylvia Kislingbury won the digital section, reported the *Littlehampton Gazette*. Members recently staged an auction of 'unwanted photography gear' to help boost club funds. The club meets on Wednesdays (until the first week in May) at 7.30pm at the Methodist Church Hall, Cligmar Road, Rustington, West Sussex. For more details visit [www.littlehamptoncameraclub.co.uk](http://www.littlehamptoncameraclub.co.uk).

## SNAP SHOTS

● Just days after Nikon revealed a new series of Nikon DSLR cashback promotions, Canon hit back with its own. The Canon promotions, which will run until 5 June 2012, apply to the EOS 600D and EOS 550D, body-only and lens kits (£50 and £30 cashback respectively). Canon has also announced cashback on EF lenses worth up to £175 (EF 70-200mm f/2.8L IS II USM), and £25 on selected flash units. Certain Pixma printers and PowerShot compact cameras also qualify. All claims must be made by 31 July 2012. Visit [www.canon.co.uk/euro2012cashback](http://www.canon.co.uk/euro2012cashback).

● Apple iPhone users will next month be invited to help create a giant poster made up of 360,000 images. Canadian businessman Ian Tuason hopes the plans will come to fruition through a pay-to-download \$1 software application called Revolution Mosaic, due to be launched in May. The final mosaic will be turned into a 'mural poster' measuring 48x72in, a print of which will be available to buy for a further \$25. Visit [www.revolutionmosaic.com](http://www.revolutionmosaic.com).

Portfolio of images wows judges

## GIRL, 11, SCOOPS RPS DISTINCTION

**SASKIA** Slavin has become one of the youngest people to win an RPS Distinction, with images captured using a Nikon D80 DSLR.

The 11 year old (pictured below) won the honour for a portfolio of ten images that included landscapes, portraits and macro shots.

Saskia, who lives in Swaledale, North Yorkshire, said she took up photography aged just five, encouraged by her mother and stepfather who are both keen photographers.

Roger Reynolds, chair of the Distinctions Advisory Board, said: 'Young skilled photographers like Saskia represent the future of the media...'



© ANDY MOORE

## PHOTO APP PRODUCES 'AWESOME' RESPONSE

### THE SOFTWARE

developer behind a hit photography application for the Apple iPhone has expressed regret that his former colleague Steve Jobs did not live to see its launch.

Commenting on his 'Camera Awesome' application, Chris MacAskill, who worked closely with Jobs as director of Developer Relations at NeXT Computers, told AP: 'We wanted Steve [Jobs] to see it before he died, but it was harder to deliver than we thought.'

MacAskill, who works in Silicon Valley, California, said the app took 18 months to develop and cost nearly \$1m. Jobs, co-founder of Apple, died in October 2011, aged 56.

MacAskill explained that Camera Awesome's features include a horizon-level function and a frame rate of 'nine frames per second' for low-resolution images, or 30fps using the 8-million-pixel camera on board the iPhone 4s.

Camera Awesome, which is free, also includes the ability to record movie footage



five seconds before hitting the start button, using the 'precording' feature.

Special effects can be added using the 'Awesomized' feature and the user can upload to social networking sites such as Facebook and Twitter with a single tap.

Speaking at the UK's Focus on Imaging show last month, MacAskill said the application proved to be the Apple Store's second most popular application in the first week of its launch, with 1.5 million 'installs' in just five days.



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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

[www.eleanorjane.co.uk](http://www.eleanorjane.co.uk)



**ELEANOR** Jane's blog is a breath of fresh air in the seriousness of professional photography.

Having studied for a BA (Hons) in photographic art at Newport University in South Wales, Eleanor has since been carving out a reputation for herself as a dedicated freelance photographer.



© CARLOS BARREJA

## Reuters: Our World Now 5

Thames & Hudson, paperback, £10,  
320 pages, ISBN 978-0-500-28986-0



**IT IS** unlikely that you need an introduction to the news agency Reuters, as its images can be found peppering countless newspapers

and websites throughout the world. This book brings together some of the most significant pictures of 2011 and includes dramatic news, intimate personal stories, world events and moments of much-needed, light-hearted relief. It goes without saying that the images are fascinating, although it's difficult to believe that all these stories occurred just last year as some already feel like a lifetime ago. This is a volume worth collecting every year.



© MASCAL ROSSIGNOL



What this slightly daring and quirky site demonstrates is how important it is not only to develop a unique identity using design, text and imagery, but also to use the web as a tool of promotion. Navigating Eleanor's blog is a pleasure, as is seeing exactly what she's done and where. The site is essentially a detailed portfolio with images that jump off the screen, and is definitely one to visit if you're attempting to establish a name for yourself online.



WEBSITE

# CONDENSED READING

A round-up of the latest photography books on the market



BOOK

## Max Penson

Photographer of the Uzbek Avant-Garde 1920s-1940s

By Ildar Galeev and Miron Penson  
Arnoldsche Art Publishers, hardback, £35,  
184 pages, ISBN 978-3-89790-025-7



**DURING** the inter-war period, Soviet Russian photojournalist Max Penson spent a number

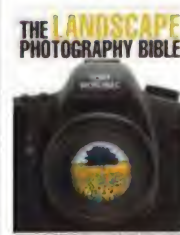
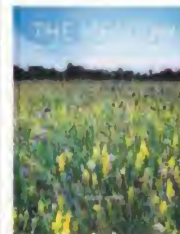
of years drifting through his adopted homeland of the then Soviet Republic of Uzbekistan, his camera trained on the political and social landscape. Interestingly, what Max managed to capture was a land in flux. The power and structure of the country



© THE HEIRS OF MAX PENSON

were beginning to blur and transform into something entirely new, and vastly different from the medieval institutions that were previously in place.

Discovered around three years ago in an attic, these images have never before been seen in public. It's an extraordinary document and one that surely makes you wonder what other lost treasures are out there waiting to be discovered.



## ● ADVANCED DIGITAL BLACK & WHITE PHOTOGRAPHY

by John Beardsworth, £17.99 This little guide takes a plunge into the world of digital black & white conversion. The book explores all the major brands of software and takes a look at how each can benefit your images. Readable and inspiring.

## ● THE MEADOW

by Barney Wilczak, £16.99 Meadows are a rich source of beautiful photography, it seems.

This pleasant book explores all the interesting little details that make up such colourful and diverse landscapes. The images are absorbing and beautifully reproduced, making this worth your attention.

## ● GET THE MOST FROM YOUR DIGITAL CAMERA

by Simon Joinson, £12.99 There are a number of these books on the market, so what makes this one stand out from the crowd? Not a lot, unfortunately.

That said, it's a good, practical guide so still worth a look.

## ● THE LANDSCAPE PHOTOGRAPHY BIBLE

by Tony Worobiec, £16.99 This great little guide will have you shooting landscapes as if you are a top landscape photographer. The text is excellent and the pictures are perfectly illustrative of the points being made.

## EXHIBITION

### Hijacked III

Until May 6. Quad, Market Place, Cathedral Quarter, Derby DE1 3AS.  
Tel: 01332 290 606. Website: [www.derbyquad.co.uk](http://www.derbyquad.co.uk). Open Mon-Sat 11am-6pm, Sun noon-6pm.  
Admission free

**THIS** exhibition features some of the most interesting photographic practitioners from both the UK and Australia, and is part of the annual Format Photography Festival. It's a great idea and just goes to show how much of an international language photography is.

The styles on offer vary widely, but what's clear is that each photographer is confident in his or her approach. This is the third year the exhibition has been held and this time features subjects ranging from portraiture to



© JAMIE RICHIE

documentary. There are 32 photographers in total and every one of them brings something unique to the table. It's a fantastic collection and, if you're in the Derby area, make sure you have a spare morning or afternoon to check it out.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### LOOKING BACK

Like most photographers, I enjoy looking at pictures as well as taking them, and if those pictures are vintage shots of my home town, Newcastle, then so much the better. I therefore enjoyed the TV series, *Britain's First Photo Album* with John Sergeant. John so obviously relished following in the footsteps of Frances Frith and his dedicated band of photographers, who recorded images all over Britain.

I particularly loved watching John's attempts to replicate a Frith image by standing in approximately the same spot Frith or one of his team stood all those years ago. It's something I occasionally do myself when I examine an archive image of Newcastle. When I have the old picture with me, it really is the weirdest feeling to be standing in the place where it was taken more than 100 years ago.

Yet that's one of the great things about photography: we can see how things looked in the long-distant past. I'm all for a bit of imagination and creativity, but let's remember that for millions of photographers worldwide, photography is all about record shots – be it people or places.

Unless it's one of his film crew that sets up his shots, I think John Sergeant has a great eye for composition. Mind you, with a Canon EOS 5D in tow, I'd expect him to be well up on technique – apart from his habit of using the central column of his rather spindly looking tripod at full stretch, and then tripping the shutter with his finger. Of course, any TV programme about photography is welcome, and with a likeable presenter like John at the helm, what could possibly go wrong?

**Pete Scott, Tyne & Wear**

**I agree that any TV programme about photography is more than welcome. I'm waiting for Mr Sergeant to send some pictures for *Appraisal*! – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*IN A CHOICE OF COMPACT LASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

famously remarked, 'not even wrong'.

HTML is not a computer program. It is not even used for the styling and layout of web pages any more – that is the role of CSS. HTML is a mark-up language, and the purpose of the 'little pointy brackets' is simply to identify different sections of a document – for example, to distinguish heading from paragraph from hyperlink from image reference. Web browsers need to know this, as does Google when indexing your site.

Basic HTML is not difficult: it can be learned from scratch in a couple of hours. It is also very tightly defined, and completely 'transparent', as Roger requires. I'm afraid there is little useful to be said in the face of Roger's total ignorance of this subject, other than to suggest he borrows a copy of *Teach Yourself HTML and CSS in 24 hours* or *The Internet For Dummies* and then reflects on the errors of his ways.

**David Millier, via email**

## GIVE ME WHAT I WANT

I'm sure that Nikon's new D800 is a fine camera, full of amazing features and capable of superb-quality results. But has the company lost sight of something? There are two sides to photography: the quality of the images produced and the pleasure we get in handling the camera. I am sure that the D800 provides the former, but I have my doubts about the latter.

I have used DSLRs and have become increasingly less happy with each one, as I feel that I am becoming irrelevant in the entire process. As each new DSLR appears, I feel that the photographer is becoming a spectator rather than a participant, with the camera making all the decisions. The next thing you know, it will be hunting for compositions that match a built-in algorithm and telling me when to fire the shutter.

Great as the D800 might be, it is not what I want. My happiest days as a photographer were when I was using my Nikon FM3A. It did everything I required, assisting me in getting what I wanted, but not dictating what I got. It was a pleasure to use, a true friend and companion on my walks. Sadly, it is now a relic: no more Kodak film and the only local high-quality processing lab has closed down. So the FM3A now sits in a glass cabinet, dreaming of past glories.

So you see, all I want from Nikon is a digital version of my FM3A: no additional features, no smart-arse computer chip taking over control. If Leica can do it with the digital M series, there is no reason why Nikon, with its vast technical resources, can't do it with the FM3A. As for potential sales, just look at the current sales figures for Leica.

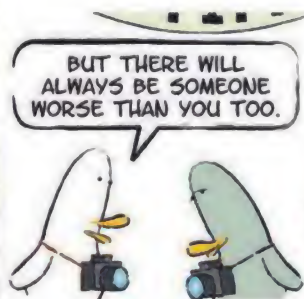
As it is, I won't be buying a D800. I have raided all the piggy banks and bought a Leica M9. Now the joy is back in photography and I am accompanied once more on my walks by a friend, not a machine. However, you can be sure that, should Nikon bring out a digital FM3A in this age obsessed with trivial features, I will happily sell all my other gear and buy one,

## HUBRIS STRIKES

I have great respect for Roger Hicks's knowledge and forthright opinions – on photography. However, when experts dabble outside their field, sometimes hubris

strikes in a big way and wisdom becomes nothing but the vocal championing of wilful ignorance. I'm afraid that Roger's dismissal of HTML (AP 14 April) is fully in that camp. As the Austrian physicist Wolfgang Pauli

What The Duck



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# BACK CHAT

## How important is reputation in the camera world? AP reader T John Foster investigates

**GOOD** marketing can help a poor product in the short term, but bad marketing for a good product can ruin the prospects of success from the outset. These are harsh but true words that carry a serious message to a troubled camera world.

Names like Kodak, Olympus and Pentax have been in focus recently when their difficulties have been aired publicly. Bankruptcy, takeovers and boardroom battles have undoubtedly dented public confidence in brands that previously held solid reputations for many decades. Two questions emerge from their demise. First, is a comeback possible? And second, will buyers invest their money in products from troubled companies? After all, shaken confidence needs patience and big investments if any lasting recovery is to be made.

Camera makers are not alone. From car manufacturers to high-street icons, many other companies have known the pain of serious flaws and paid the penalty, disappearing into history. Famous marques once familiar to many are now just names in a catalogue of commercial disasters.

Making a comeback takes far longer than the time taken to ruin the brand in the first place. Decades of effort covering new generations of buyers is at the heart of repairing the damage, while still accepting there will always be those with long memories who are less likely to forgive and forget. Buyers' sensitivities are fragile things. Once a brand has gone, there appears to be something second-class about owning a product from a tarnished name. Lots of items begin to appear on the second-hand market, values fall and there is a rush to offload.

New-look treatments for old names have often fallen at early hurdles because sensitivities about the past have affected buyers' thinking. Success for others has been the valid attempt to occupy a defined niche by offering fewer but specific, well-defined products. Concentrating on known strengths, say, DSLRs for example, and avoiding a scatter of other offerings creates a sharper focus and can build a strong pedigree. In current parlance, the retro fashion has started to take hold of camera offerings, showing that looking backwards is one way of moving forwards. But will this move ever rescue enough sales to save a slipping performance?

What items and brands we buy are influenced by market dominance – just look at the everyday supermarket battles among the top few names. Leading firms in photography have entrenched advantages in their favour, which makes it even harder for revival brands to grab enough market share to justify continuing investment and expensive research.

Head-and-heart emotions affect what we choose to own. It is not always the cheapest or the most expensive that appeals. Everyone has a barometer of judgement matched to intended spend. Your head says that buying a brand under a cloud of doubt might not be wise, but your heart can say the chosen item does the job I want – and the company was good once...



### ONE PER DAY

How great it was to see an article about Jim Brandenburg in AP 31 March. I find that Jim's work is exemplified by his book, *Chased by the Light*, an essay in which he executes just one exposure per day over a period of 90 days. Just dwell on that! Discipline yourself to all that occurs around you to just one press of the shutter release! Taking all that into account, the resulting book is amazing, and I urge readers to browse it.

**Dennis Gander, Hertfordshire**

**I'm glad you liked the article, Dennis. I think we can all learn something from being as disciplined as Mr Brandenburg – Richard Sibley, technical writer**

no matter what the cost.

Yet the sad thing is that I know the company won't do it. It is not within its mentality. All it seems to care about is adding additional features, no matter how useless they may be, simply because other brands don't have them. It is an insane race that is not in the interest of photographers.

**Ivan Strahan, Co Down**

### KEEP IT SIMPLE

I cannot understand the current idea that, just because you can take more photographs with a digital camera than with a film camera, it automatically means that you take worse pictures. It is just like the arguments against autofocus and auto exposure when they came in. It is an attitude of mind – autofocus can be switched off and the camera can be switched to manual mode. Similarly, if you don't want to take hundreds of pictures at different ISO settings, then don't. Set the sensitivity to ISO 100 or 400 and tell yourself that you only have 24 or 36 exposures for the day. You could even cover the preview screen or switch it off.

When I first got a DSLR I was only taking slightly more pictures than on my film cameras (I ran digital and slide film in parallel, as I felt that full-frame slides had more detail than a 6-million-pixel DSLR). However, while the benefits of effectively unlimited exposures are little for landscapes or still lifes, they are an absolute boon for wildlife and action photography, as is the ability to change sensitivity at the touch of a button. The number of shots I take has increased.

I don't think you will find many professional photographers longing for the days of film. It is simply a matter of self-discipline. Don't think, 'This picture doesn't matter as I can

always take another.' Aim to make every shot 'the picture'. And don't delete any exposures in the camera – look at them on the computer and learn from your mistakes.

**RG Jackson, Greater Manchester**

**Just because digital cameras have so many features, it doesn't mean you have to use them. Let the camera do as little or as much of the work as you like. As Mr Jackson says, why not use a manual-focus lens, switch to manual exposure and use centrewighted or average metering? Or simply shoot on film – turn to the back of AP and you will find plenty of labs still processing and printing it – Richard Sibley, technical writer**

### A BAG FOR LIFE

One of my New Year's resolutions was to sort out my camera kit. After emptying various cupboards I discovered that I had six camera bags, one of which was an elderly Billingham 550, still perfectly serviceable except for the original SuperFlex inserts, which had collapsed as the old internal padding foam had disintegrated.

Before 'rationalising' the bag to the nearest charity shop, I contacted Billingham and found out that the current SuperFlex inserts had been modified some time ago. I was invited by their representative to send in my old inserts so they could be examined. Imagine my surprise and delight when, by return of post, three brand-new inserts were sent to me free of charge.

This is an outstanding example of customer service. It lends a whole new definition to the term 'lifetime guarantee', as I think my rejuvenated Billingham 550 bag will now probably outlast me!

**Patrick Chambers, North Yorkshire**





## DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs



# PHOTO INSIGHT

**David Ward explains how he took this ethereal photograph of acacia trees in Deadvlei in Namibia by taking advantage of some unexpected misty conditions**

To see more of David's images or to book a place on one of his workshops, visit [www.into-the-light.com](http://www.into-the-light.com)

**THIS** is Deadvlei, a white clay pan set among sand dunes near the salt pan of Sossusvlei in the Namib-Naukluft Park in southern Namibia. Standing here, you're in the middle of sand dunes that are a couple of hundred metres high. Occasionally, there is water, fed by a nearby river, but whether there is water or not this is an incredible place because the dunes are so large. In fact, they tower above you.

On the drive into Sossusvlei you can see the famous Dune 45 that everybody photographs, but if you push on for another 15–20km (9–12 miles) you will find a host of other views. You have to drive on sand, so you need to be in a four-wheel drive. There comes a point when you have to leave your vehicle and walk into Deadvlei. The terrain is a mixture of hard pan and hot sand. It's not a hard walk, but it's not overly easy, either. Eventually, you reach a low ridge and can look down into Deadvlei. Dotted across the

area are acacia trees that started to grow hundreds of years ago. They are long dead, but the air is so desiccated the trees don't rot – they are preserved as 'skeletons.'

I was leading a tour to the region when I took this image. I've run tours in this part of Namibia several times before, so I know the landscape well. I always make sure we reach Deadvlei well before dawn. This means leaving before 5am and setting up the cameras in the semi-darkness when there is perhaps just a glow in the sky.

The desert is fantastically quiet, which is one of the things I love most about shooting there. I find the surreal landscape very relaxing. As the sun comes up, there is a line between shadow and sun that crosses Deadvlei, and I try to make compositions that include this division. You have about 20 minutes to capture the mixture of warm light and cooler light of the blue sky that can provide some interesting colour



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combinations. If you're using a digital camera, you need to set your white balance to daylight to capture the colours faithfully.

We arrived just as the sun was rising over the dunes. The mist started to creep over the ridges – just tendrils at first, but then thicker and thicker until it started to fill the area. You can see the light on the dunes just shining through and the blue sky through the haze. It was a surreal situation to be standing in mist in the middle of the desert, as these are quite rare weather conditions. The river had been running at Sossusvlei, so this may have caused moisture to be in the air. Fortunately, we could still make out the trees. The mist makes all sorts of compositional things possible, but more than anything it adds an emotional element.

Normally in this location I wouldn't be able to shoot towards the dunes like this as the light is too bright in the background,

but this time the mist's softening effect made the composition. I'm still shooting into the light, which has silhouetted the trees, but the effect is more subtle. You can also make out patterns in the clay in the foreground that are not totally in shadow.

I made about five pictures with my Linhof 5x4 camera, although this particular image was actually shot on a Panasonic Lumix DMC-LX5 set to a 16x9 aspect ratio. I was shooting at f/4 at 1/800sec and ISO 80. My camera was on a tripod, although I was really only using the tripod to make sure I framed the picture accurately. This is eye level for me, and while I don't often shoot at eye level it worked for this image.

In terms of composition, I try to simplify things as much as possible. I found a viewpoint so the trees were separate from each other. I try to make a picture I feel is most appropriate from the scene in front of me. At that moment I act

instinctively – I don't rationalise much, because if I do the image becomes a bit stilted. What I'm trying to do when I make a picture like this is reach for the simplest way I can to express my feelings towards what is in front of me. By removing the clutter, there is room for the viewer to interpret the scene.

There is that old dichotomy of do we *make* pictures or *take* pictures. I like to think we make them, as I feel there is the suggestion of a creative act rather than it being a case of wandering along and thinking, 'Here's a picture. I'll pick that up.' Having said that, referring to the photographic process as 'taking' is in one sense absolutely right, as we want to take some portion of a moment back with us. What I think we're really trying to do it to capture a sense of our emotional response to a moment or to a scene. **AP**

**David Ward**  
was talking to  
**Gemma Padley**



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Before



After

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL 

TIME TAKEN 25 minutes

KEY TOOLS Dodge and Burn tools

# Retoucher's Guide

Localised contrast control can help to balance an image taken in tricky lighting conditions, but as **Chris Gatum** explains, it can also be used to manually replicate the look of high dynamic range imaging

**THE POPULARITY** of HDR, or high dynamic range imaging, has snowballed in recent years, and there's no doubt that the technique can be useful in combating scenes that are high in contrast.

As we know, the HDR technique combines a series of images of different exposures, to make sure that the different highlight and shadow areas of an image contain detail. The overall aim is to create an

image that is more akin to how our eyes would have originally viewed the scene.

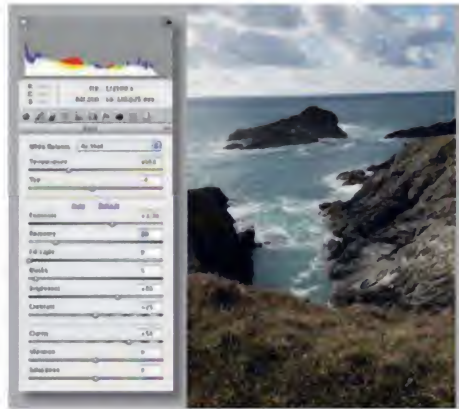
However, it is possible to create a very similar look using your image-editing software and a single image, which is what we will be doing this week. The advantage of working in this way is that we have absolute control over the result, and there's no need to start with a sequence of

images of different exposures – any image file will do. The key is the liberal and judicious use of the Dodge and Burn tools to manipulate the shadow, midtone and highlight areas in the image. This enables us to selectively raise or lower the contrast of selected shadow and highlight areas, essentially replicating the way in which high dynamic range imaging software operates.

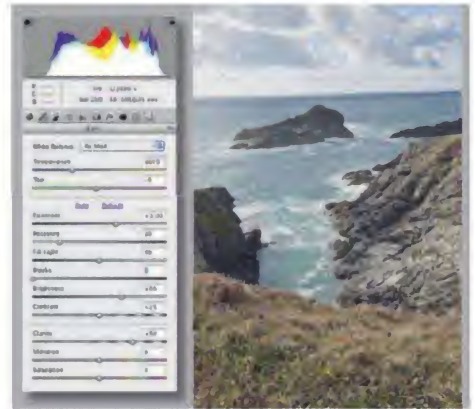




**1** I'm starting with a raw file that I've opened in Adobe Camera Raw (ACR). You'll notice it's a very dark image to start with, but this is for good reason: I was shooting towards the sun and wanted to preserve the highlights. The trick now is to bring back the exposure for the image as a whole while preventing the lightest areas from burning out.



**2** ACR's Basic tools are all that's needed to balance the exposure in this shot. I have raised the Exposure to +1.00 (or +1 stop in old money) to lighten the image overall, and increased the Recovery slider to +20 to preserve the highlight detail.



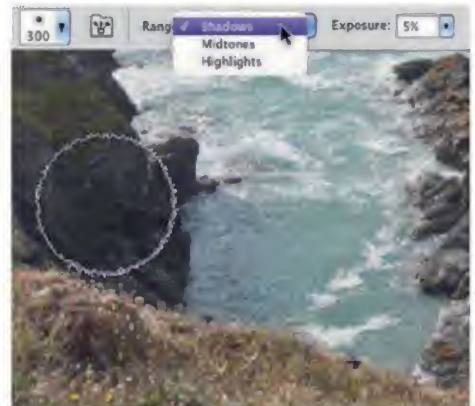
**3** I want to generate a low-contrast image as my start point, so the Fill Light slider is moved to +50 to add a digital 'fill' to the shadows, and the Blacks slider is reduced to 0 to reveal detail and flatten the contrast overall. If you look at the histogram for the image at this stage, there is an even spread of tones, and both the highlights and shadows sit neatly within the ends of the graph. The image can now be opened into Photoshop.



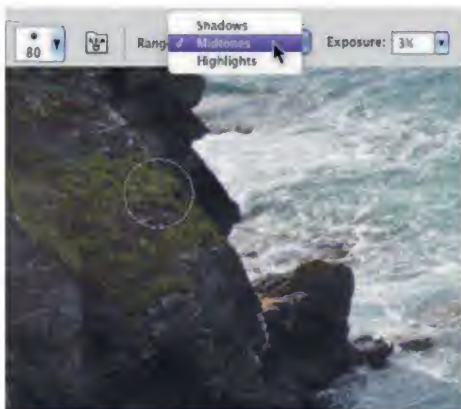
**4** We now have to remedy the sloping horizon that resulted from shooting handheld. Where there's a neat horizon line, the easiest cure is to use the Ruler tool (nested with the Eyedropper tool). Draw a line across the horizon and choose Image>Image Rotation>Arbitrary. The angle and direction needed to straighten the line (and therefore the horizon) will appear automatically. Be aware that whenever you rotate an image, you probably have to crop it as well.



**5** The image doesn't look too bad as it is, but the contrast needs to be improved in certain areas. This is where the Dodge and Burn tools come in. When either one is selected from the toolbar, the same options appear at the top of the screen. Make sure that the Protect Tones box is checked for each tool when you begin, otherwise it's easy to clip the highlights and shadows and introduce unusual colours.



**6** I'm starting with the Burn tool. I've selected Shadows as my range and chosen a 300-pixel, soft-edged brush. The Exposure is set to 5%, which will be the maximum I use for both dodging and burning – low values are very powerful with these tools. It's now a case of using the Burn tool to selectively 'paint' the shadow areas in the image that I want to darken further. Here I've concentrated on the rocks in the distance and those to the left of the shot.



**7** This has darkened the shadows, but to boost the contrast in these areas I need to switch to the Dodge tool and target the midtones and highlights. The process is exactly the same: select the Dodge tool and a suitable brush, then set the Exposure to between 2 and 5% and paint the areas of the image that you want to lighten. Change the size of your brush if you need to, and switch between Midtones and Highlights as necessary.



**8** Continue switching between the Dodge and Burn tools, and the different tones, painting into areas of your image to boost the contrast selectively. As this is a purely freehand exercise, there's no real correct way to go about it, or rules as to how much contrast you should introduce (or reduce), or where it should be applied.



**9** I've reduced the contrast slightly in the rocks on the right (but boosted it elsewhere) and the foreground has been worked on extensively (and cropped). The final step is to add a Hue/Saturation adjustment layer to reduce the saturation for the image as a whole. This is often necessary, as burning a colour image tends to increase the intensity of the colours, although this clearly isn't an issue if you're working on a black & white photograph.





# The natural selection

Wildlife photographer **Tony Moss** discusses how monochrome helped to bring his African safari images to life. He talks to **Oliver Atwell**

**WORK** your way through any book of wildlife photography, particularly one regarding safari imagery, and one of the things that is likely to jump out at you is the absolute abundance of colour. From the lush green grass to the intricate patterns and vibrant tones of the animals, wildlife photography is more often than not seen as a colour genre. But that doesn't always have to be the case. Take Tony Moss's images, for example. While much of his work is colour-based, Tony also takes the time to explore the possibilities of

monochrome, particularly in the wilds of Africa. The striking contrasts of the environment seem almost tailor-made for a monochromatic eye.

'I think it's a common idea that sometimes colour can take your attention away from what's important within an image,' says Tony. 'Or at worst it can dilute the image. That's not always the case, of course. If you have fantastic golden light in a scene then you're going to want to exploit that. But there are occasions when the light isn't quite right. Perhaps it's not falling on your subject in quite the right way or the grass is looking a little washed out. It could also be that there are too many shadows. That's when you can use black & white to bring out the character of a scene. Don't get me wrong, I love working with colour as well. It's just that some scenes can really benefit from monochrome.'

However, Tony feels that black & white can do much more than that. In his opinion, monochrome can elevate a photograph

by helping the viewer to focus more on the content.

'I think black & white can really help to draw the attention of whoever is looking at the image,' says Tony. 'When I look at a black & white photo, I find that I tend to take my time with it. Colour images, I feel, always elicit an instant response. They offer their own rewards, but then it's over. For me, black & white makes me stop, think and consider the scene.'

It also encourages the viewer to look a little deeper into the image, Tony says. 'There's a mystery to black & white, I think. When you're faced with so many shadows and highlights, you naturally want to explore. Monochrome brings out the contrast, depth and texture. That's particularly true with Africa. You're faced with these big, wide-open spaces, populated by fascinating animals and overseen by quite active skies. You do get blue skies, but I'm much more interested in cloudscape. Having something like that in your image, such as

**Above: Tony has a particular fondness for including skies in his images**





ALL PICTURES © TONY MOSS



Above: Black & white can help to bring out the textures of the animal and its environment

in my shot of a giraffe [see above], adds a real atmosphere.'

The one thing Tony always tries to do is produce shots that could be described as relatively simple. There's something unfussy about his images. Tony is very aware that even the smallest unnecessary detail can ruin an otherwise good photograph.

'I don't like having too many elements within a shot,' he explains. 'I prefer my background to be rather simple. It really helps to bring the animal out and keep the attention focused on what's important. Whenever I'm composing a shot, I'm thinking about what would please me. It's a selfish view, perhaps, but it's all anyone can do when taking a picture. You can only really take photographs for yourself.'

### TEXTURE AND LIGHT

In Tony's opinion, the animals he encounters in Africa lend themselves to being represented in monochrome. While he has tried to achieve similar results with British wildlife, he feels that the animals aren't quite right for the medium.

'I take lots of shots of UK-based deer and badgers, and I've tried black & white with them, but I've never been able to quite make it work as well as I have with African subjects,' Tony says. 'It's really about the size of the animals, I think. I'm sure I don't need to tell you how

Left: Using the right lens can get Tony as close as he needs to be



impressive the animals of Africa are. The scale of the kinds of scenes that you're faced with out there is breathtaking. Of course, British wildlife is much smaller and timid, so it's rare that you get them out in the open. Like I said before, I like to keep my backgrounds and environments simple, and that becomes all the more difficult in gardens and woodland. You can't really get the necessary separation between subject and environment.'

The animals of Africa have existed alongside man for a long time now. Jeeps speeding across the plains are hardly a rare sight. As a result, Tony is able to capture his subjects in their natural, expansive environment. 'As the animals are so used to people, you can drive around and position yourself quite easily,' he says. 'They will carry on with their natural behaviour and you have the choice to set yourself up and take your time. With most British wildlife you don't have that option. I don't really want to go running after a subject.'

Another great contrast between British and African wildlife that stands out for Tony is in the skin tones and patterns that are on display. 'Black & white really brings out the textures and patterns of these creatures,' says Tony. 'That's particularly true of elephants. If you look at Nick Brandt's work, for example, you'll see that he shoots elephants a lot because the colour of their skin really comes out in monochrome. Not only are the animals very imposing, but black & white reveals the folds and lines of their skin. It brings out their character. It's the same with lions. If you have the right light,

### **'Not only are elephants very imposing, but black & white brings out their character'**

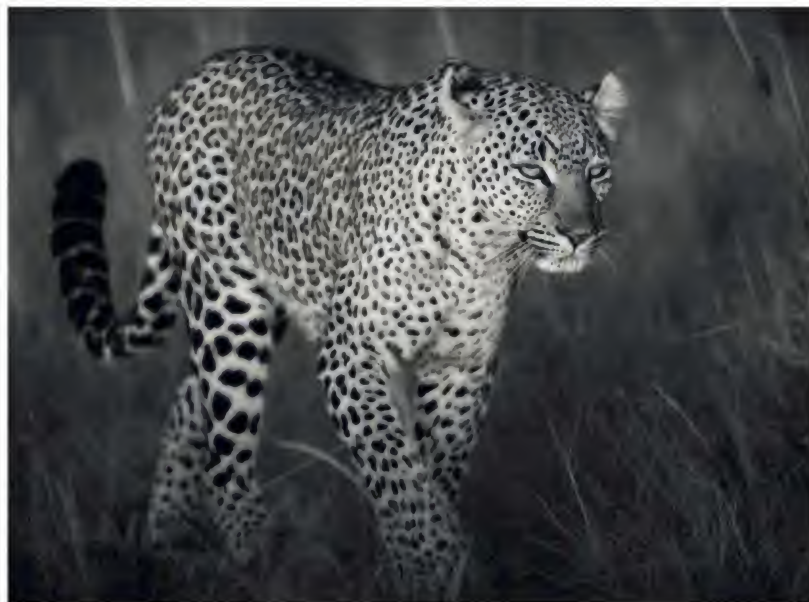
black & white can bring out the beautiful textures of the fur.'

Tony's decision to shoot black & white in Africa wasn't something that happened by chance. His ample research into the region and the animals that he would encounter quickly convinced him that black & white was the way forward. 'I had a number of shots in my head before I went out there,' he explains. 'I only achieved a handful of those pre-planned shots to my satisfaction, which I think is probably a common occurrence within the wildlife photography community. For example, I didn't manage to get any shots of zebra. The circumstances just didn't present themselves. But elephants were always top of my list.'

'I shoot all my images in colour. During the post-processing stages, I'll develop the image as a colour photograph to ensure that I get as wide a tonal range as I can. Then I'll convert to black & white using Nik Silver Efex Pro2. While I could do the same thing in Photoshop using layer masks, the whole process speeds up



**Above: Black & white essentially focuses the viewer's attention on the subject**



**Right: Tony achieved this shot using the first 10mins of daylight**

for me using Nik Silver Efex Pro2. The controls are fantastic.'

It goes without saying that Tony can't exactly rely on his post-processing software to produce images with a good tonal range. Ultimately, his photographs work as a result of his understanding of light and exposure. 'The quality of light is everything,' he says. 'If you have harsh light it makes things very difficult. When you're faced with good directional light, you shouldn't have too many issues. When you're post-processing, you're still using typical darkroom techniques such as dodging and burning, but you have a little more leeway as you're working digitally. I always tend to expose so that the histogram is going more to the right. That brings out as much shadow detail as possible before I've even converted the image to black & white.'

'I'll always bracket when I'm out in the field in particularly difficult conditions. That way I can cover all bases. Most of the shots were taken in either the first or last half an hour

of daylight. The sun rises so quickly in Africa and the last thing you want is to shoot under overhead light because that really flattens everything out.'

One of Tony's most interesting uses of light can be seen in his images of a leopard (see above). 'Those shots of the leopard were taken probably about ten minutes after the sun had come up,' says Tony. 'It took about four days to get that shot. The leopard had been moving around the camp for a few days and only once did it get into a good enough position for us. That light is pure sunlight where it's just coming over the horizon.'

Keen-eyed readers may also notice a particular tone in one or two of Tony's images. Occasionally, Tony feels that an image can benefit from the addition of a subtle layer of sepia toning. 'If I think the photograph lends itself to sepia, then I'll put a little bit of toning in there,' he explains. 'That works particularly well with elephants because it's going a little towards their





Left: All Tony's images are shot in colour and then converted to monochrome



Below left: Occasionally, Tony may subtly tone his images

natural colour, depending on their habitat. If they've been rolling around in the dirt, then it works really well. It brings a little more warmth to the image. I try not to overdo it. It's just a subtle little addition that will help to lift the picture.'

#### CAMERAS AND LENSES

Tony has been shooting for around 30 years. He has worked with many cameras, but is currently using a full-frame Nikon D3S and is particularly fond of shooting using a Nikon 500mm VR.

'I'll sometimes use a 1x4 converter with the 500mm if I need to,' says Tony. 'That can just help me to get a little closer to the subject, particularly if I'm shooting quite a close crop of an elephant. The low-light capability of the D3S is fantastic. It means that I can shoot an hour earlier and later than I could if I was using my Nikon D300, which is another camera that I sometimes use. I also have an ancient Nikon 80-200mm telephoto zoom. Those are my main weapons of choice when I'm out shooting.'

Tony's first experience of photography was when his grandmother bought him an old Kodachrome slide of a leopard, an object that he became inseparable from. 'I can remember carrying that slide around with me for weeks,' he recalls. 'I was absolutely in love with it. There was so much mystery in that small image. Eventually I lost it, but it planted the seeds for my love of photography.'

'Many years later I bought myself an old Russian Zenit E, which was one of the sturdiest cameras I've ever used. It was totally manual, so you had to learn pretty quickly what you were doing. Then I gradually began working my way through different models before eventually settling on the kit that I'm using now. But I have to say in many ways it's not about the photography at all. I'm in love with nature and if I wasn't taking photographs I'd be out exploring the landscape anyway.' **AP**

To see more of Tony's images, visit [www.tonymosswildlife.com](http://www.tonymosswildlife.com)





### Sunset

**1 The colours and light make this a dramatic shot**

Canon EOS 40D, 10-20mm, 1/3sec at f/18, ISO 100, tripod, remote shutter, 4-stop ND filter

### Lupins

**2 Using a wideangle lens has given a lot of coverage here**

Canon EOS 7D, 10-20mm, 1/10sec at f/11, ISO 200, tripod, remote shutter, 3-stop ND filter

### Cabin

**3 The scale of the cabin against the trees adds to a great composition**

Canon EOS 40D, 17-50mm, 1/60sec at f/11, ISO 200, circular polariser

### Lake

**4 The setting sun has really brought out the autumn colours of this scene**

Canon EOS 40D, 10-20mm, 1/10sec at f/11, ISO 100, tripod, remote shutter, 2-stop ND filter



AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight

## Chris Gin Auckland, New Zealand

After buying a Canon EOS 350D in 2007, Chris began experimenting with image making and soon became hooked. 'I love the fact that photography is so accessible, especially in the digital age,' he says. 'Anyone can buy an inexpensive camera and start taking photos.' Chris loves landscapes and specialises in that area, as can be seen from his photographs on these pages. To see more of Chris's work, visit [www.chrisgin.com](http://www.chrisgin.com).



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1



## Ben Gardner Oxfordshire

Ben initially became interested in photography during his travels around America with a basic compact camera. When he returned to the US to study black bears he invested in a Nikon F65 film camera. He has since bought a digital camera and has significantly expanded his range of wildlife subjects. To see more of Ben's images, visit [www.bengardnerphotography.com](http://www.bengardnerphotography.com) and [www.imagesofnature.visualsociety.com](http://www.imagesofnature.visualsociety.com). You can also follow him via twitter @BenGardnerPhoto.

2



4







### Puffin with sand eels

**1** Most puffin shots tend to be static portraits, but Ben has caught a lovely flight image here  
Nikon D300, 80-200mm, 1/500sec at f/5.6, ISO 200

### Red grouse peeking

**2** This excellent shot makes good use of the flowering heather as a framing device  
Nikon D300, 500mm, 1/320sec at f/4, ISO 200, bean bag

### Red deer bellowing

**3** This powerful textured portrait shows a red deer bellowing at the edge of a rutting stand  
Nikon D300, 500mm, 1/80sec at f/4.8, ISO 200, tripod

### Buffalo war

**4** This dramatic shot uses the low evening light to enhance the drama and atmosphere  
Nikon D300, 300mm, 1/2500sec at f/4, ISO 400



### EDITOR'S CHOICE

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There is great atmosphere in this picture, and a real sense of drama. The backlighting works wonders and, by illuminating the dust cloud, it creates the perfect backdrop for this clash of hairy heads. That those heads are in shadow themselves perhaps reflects the dark thoughts in the minds of these beasts – *Damien Demolder, Editor*





### Chaffinch

1 Ray has achieved a good balance of light coverage and colour in this image of a female chaffinch  
Canon EOS 50D, 500mm, 1/160sec at f/6.3, ISO 400, tripod, extension tube, shutter release

### Willow warbler

2 The colours, including the yellow gorse, help to lift this image off the page  
Canon EOS 50D, 500mm, 1/800sec at f/7.1, ISO 320, tripod, shutter release

### Kingfisher

3 Ray has used the blue sky as a simple and clean backdrop for this stunning bird  
Canon EOS 50D, 500mm, 1/800sec at f/8, ISO 400, beanbag, 1.4x extender



## Ray Seagrove Northants

Ray started taking pictures when he stopped motocross racing. He still went to the meets, but while there took photographs of his friends racing instead. He then progressed to taking pictures of wildlife with his Olympus OM-2N. Soon after, he bought a Canon EOS 20D and has never looked back. While Ray has an all-round love of nature, he is particularly fond of photographing birds, as you can see here. In the future, Ray would love to take photographs outside the UK.

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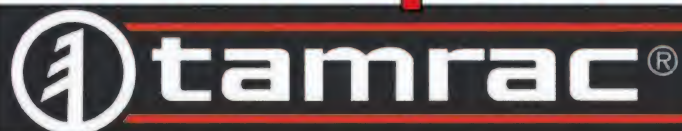


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13F



A patient at a psychiatric hospital in Tripoli, Libya – the only psychiatric hospital in the country – looks out following the Battle of Tripoli, 2011



# iPhone in a crisis

When photojournalist **Michael Christopher Brown** damaged his DSLR while on assignment in Libya, he had to think fast. **Simon Creasey** talks to him about using his iPhone to cover the conflict and asks how he took his images

**IMAGINE** you are on a photography assignment and your camera breaks. You could cut your losses and go home without any images, as mortifying as this would be, or you could adapt your shooting approach. When American photographer Michael Christopher Brown was thrown into precisely this predicament while on a press assignment in Libya, he decided that he wouldn't go home empty-handed. Instead,

he resorted to using the camera on his iPhone – with impressive results.

Despite having no experience of combat photography, Michael, who was working as a photographer in China when the uprising began, felt an overwhelming desire to travel to Libya. This was the first time he had photographed in a conflict zone.

'I felt compelled to see Libya because it had been hidden from the world for so long

due to the inability to report independently when Gaddafi was in power,' he says. 'I had to go and see for myself what was happening in the region.'

Michael, who lives in New York City, planned to stay a couple of weeks to witness the uprising, but as the fighting developed he felt compelled to remain in the country to document what was happening. 'In terms of photographing conflict, whether you are working for a prestigious publication or not the dangers are all too real, so you should feel it is absolutely necessary to be there or not go at all,' he explains.

Describing the first time he came under fire in a combat zone, Michael says he experienced a gamut of emotions. 'One minute you're frightened, the next you're exhilarated,' he says. 'Life becomes very simple and there is no time to philosophise and start thinking, "What if...?". It is a very surreal feeling.'

To say that Michael's time in Libya left him scarred would be







**Left: Revolutionary fighters walk through a shaft of light inside the destroyed Ouagadougou Conference Centre during the battle of Sirte**

**Below: A captured pro-Gaddafi fighter in the back of a revolutionary pick-up truck during the battle of Sirte**

an understatement. In addition to having two close scrapes with death, his camera was damaged shortly after arriving in the country. However, he was determined that the trip wasn't going to be wasted, so he turned to the camera on his iPhone. The resulting shots were published in *National Geographic* and *Time* magazines, among others. 'Many people who did not know the pictures were taken with an iPhone assumed they'd been shot on a larger-format camera,' he says.

Michael admits that he was woefully underprepared when he arrived in Libya. He had wanted to travel as light as possible, so he squeezed his Canon EOS 5D Mark II camera, plus 35mm and 50mm lenses, as well as his iPhone, into a small backpack. For the first week things went well, as he took a few images with his DSLR and occasionally used his phone, which he'd only started using to take pictures a few months earlier. Then he encountered every war photographer's worst nightmare.

The occasion was Friday prayers in

Benghazi, and Michael had been using his iPhone to photograph the huge crowd that had gathered around the imam, who leads the service of worship. Michael had already been experimenting with the iPhone camera in China and wanted to use it in Libya to supplement the images he was taking with his Canon EOS 5D Mark II. However, while using the iPhone, his DSLR slipped out of his hands.

'I think the shutter broke as the Canon fell to the ground, and although other photographers offered me their back-up point-and-shoot cameras, I wasn't comfortable using those,' says Michael. 'I wanted to use something I was familiar with that did not cause me to think about the settings while I was shooting.' The iPhone camera was his only option.

Michael used the phone application Hipstamatic. With this app, it is possible to choose different 'lenses', 'flashes' and 'films' that produce different visual effects. He used the Helga Viking lens with Ina's 1935 film setting because it 'most closely







represented colour negative or slide film.'

While clearly no replacement for using a DSLR, the iPhone camera meant Michael could come back with some images rather than none at all. He even found that using an iPhone to take pictures offered a number of advantages over the conventional photographic equipment he was used to. The Hipstamatic app on an iPhone has just one focal length and everything in the frame is in focus, which can be a more straightforward way of capturing information, especially in a fast-paced environment such as the one Michael was in. In addition, because the iPhone has only a single wideangle lens, it requires the photographer to be close to people and situations as they unfold. This may sound like a hindrance in a combat zone, yet it actually worked to Michael's advantage. The iPhone's compactness meant he could keep it in his pocket, it was unobtrusive and there was no noise from a fired shutter.

'Due to the fact that people often

respond differently to a phone camera than a DSLR, I was able to take pictures other photographers were not taking,' he says. 'People assumed I was a reporter rather than a photographer, so I was able to go into hospitals and take pictures when they would not let other photographers in.'

As the Libyan citizens were also using camera phones to take pictures and to record video, it became accepted as a 'legitimate way of capturing reality', so people were less guarded when Michael was taking his shots than they might have been had he been using his DSLR. However, that's not to say there weren't problems. 'When using the iPhone you have little control over the end result, but the less control I had the more inspiring the act of taking pictures became,' he says. 'It was more unpredictable and therefore challenging and fun.' Michael sometimes tweaked the colour and exposure afterwards in Photoshop.

He wasn't alone in producing



**Top left: Gaddafi's body lies on a mattress in a makeshift mortuary in a meat locker in Misrata**

**Left: Misratans celebrate the end of the war by driving tanks through the streets**





Left: Ahmed Karoud, general manager of Libya's stock market, in his new office in western Tripoli

Below: Reflection of a man in the lobby of the Attawfeek Hotel in Tripoli

shots using his camera phone, although no other photographers were using an iPhone exclusively to chart the revolution. Others also experimenting with the iPhone camera included British photographer and documentary filmmaker Tim Hetherington who, along with Getty photographer Chris Hondros, was killed during a mortar attack by Gaddafi's forces in Misrata in April last year. 'We (the photographers) ran a sort of iPhone workshop while in the eastern part of the country and in Misrata,' says Michael. 'Tim sometimes used the iPhone camera and saw its potential.'

Having already survived a bullet wound to the leg after coming under fire in the town of Bin Jawad, Michael was also caught up in the attack that claimed the lives of his colleagues after a mortar landed on the pavement 60 feet in front of him. He received four pieces of shrapnel in his shoulder, arm and chest, and lost

litres of blood. Thankfully, Human Rights Watch organised his evacuation, and after recuperating in Europe, he returned to Libya in late August, where he stayed on and off for the next four months.

Michael visited the country again in March this year and plans to produce a book and exhibition of his work. When asked what he would do differently if he went through this experience again, he pauses and says: 'I'd make sure I received the necessary training [so I was prepared for all eventualities].'

Heeding his own advice, Michael has booked a place on a medical training course in New York set up by Hetherington's close friend, US journalist and author Sebastian Junger. It's fitting that someone who worked closely with Tim Hetherington and had a shared appreciation of the iPhone's capabilities, will be one of the first freelance photographers to benefit from the course that was set up to honour his friend and colleague. **AP**



To see more of Michael's images, visit [www.mcbphotos.com](http://www.mcbphotos.com)



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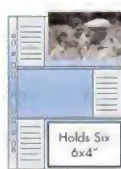
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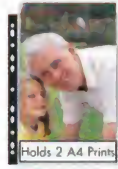
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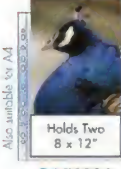
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# APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

## Fishermen Anindya Phani

Canon EOS 1000D, 18-55mm,  
1/160sec at f/5.6, ISO 400

**THIS** is a well-observed scene that has so much going for it, but Anindya needed to decide whether it is the view or the fishermen that is the subject. In this composition, I'm not sure which one he wants me to see. The colour saturation and contrast are also a good deal stronger than they need to be, and these elements of the picture fight for supremacy with the physical content.

I think the fishermen should be the subject, and to come to the fore they need

to occupy more of the frame. There is lots of blue and peach that we don't need to see in the sky, so my first option for this shot is to make it into a 6:17 panorama, simply so there is less to look at before we get to the subject. We still have the blues and the peaches of the sky, just not with such dominance.

My second option is my preferred choice, and probably a little closer to the way the scene would appear to the eye. Anindya's original is very dark and looming, but I

suspect the colours were lighter and more muted. I've used a standard 3:2 ratio upright crop and Levels to lighten the midtones, knock some wind out of the shadows and to draw the highlights up a little. I also took some of the colour saturation out of the scene to find a more muted balance that hints at a mist on the water.

It is great to have strong colours in a photograph, but they need to suit the scene and look as though they belong. Anindya's are just a little too powerful.

Cropped and lightened

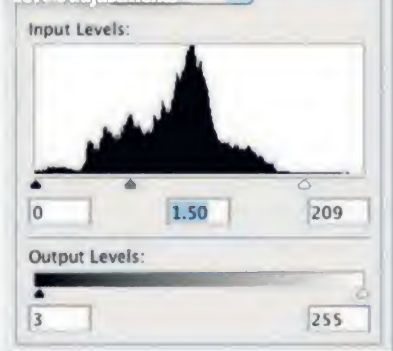
Original



Panoramic view



Levels adjustments



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Original



Cropped and converted

## Early morning in Melbourne, Australia

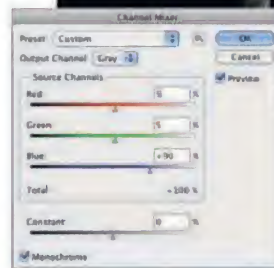
Charlotte Boyle

Sony Cyber-shot DSC-W510, 4.7-18.8mm, 1/320sec at f/2.8, ISO 80

**CHARLOTTE** has seen something interesting and taken a picture, but I suspect without trying to identify exactly what it was that made her stop in the first place. I think it was the building on the right and its reflection in the water that caught her eye – and it is striking. Yet what Charlotte is giving us is a large stretch of the seafront that just includes the building and its reflection. As there is so much to see and no proper direction for the eye, I'm not sure what to look at first. It doesn't help that the tower

section of the building is cut off at the top of the frame, as it leads my eye out of the shot. It is actually a hard picture to focus on.

What I've tried to do is recapture that focus and to direct it somewhere specific. I've cropped the scene right down so we can spend time looking at the way the graphic shapes of the windows reflect in the rippling water. I've dropped the sepia tone, too, and converted it, leaning heavily on the blue channel for



**Heavy contrast results from a blue-channel conversion**

its hard contrast. Creating a greater difference between blacks and whites emphasises the graphic qualities of the scene, and makes the subject obvious – the subject is that graphic element.

It's a well-seen image, Charlotte, but try to spend more time thinking about what you want to show, and then don't include anything to distract the viewer's eye from it.

## Daybreak over waterfront, Havana, Cuba

Alex Bingham

Rolleiflex 3.5E, 80mm, Kodak Portra

**I DO LOVE** the square format, but its width-as-long-as-its-height proportions do not suit every subject perfectly. Many photographers shot square when 6x6cm cameras were popular so they could crop to an oblong later – and, of course, that way you never have to turn the camera on its side to shoot in portrait orientation.

Although this is a wonderful scene that is beautifully exposed and colour balanced, and observed with great skill, the framing is a little uncomfortable. That space between the building and the left edge of the frame is too wide, and the building itself isn't high enough or filling enough of the frame. I like it, but I can't settle when looking at it.

I've therefore cropped the frame to a 6:7 oblong ratio and dragged the top and the sides inwards. The main aim was to get a



Original



Cropped

determined feel for the building being closer to a third from the top, and to close that gap on the left. The new version has all the atmosphere and the positive characteristics of the original, but it is much easier to view.

Alex really did all the hard work, though, especially with the low angle that shows off the delightful reflections. And for that he wins my picture of the week.

**PICTURE OF THE WEEK**



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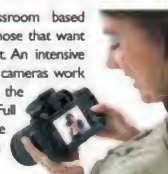
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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Hüfa The Original Lens Cap Clip £9.99

For more information visit [www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk) or call 01782 753 300

**WE ALL** know how annoying it is to misplace a lens cap, or worse still, lose it altogether. Hüfa's The Original Lens Cap Clip is a very simple yet useful product designed to keep a lens cap close to hand. The hardwearing plastic clip attaches to any strap, be it a camera, bag or even a watch, and fixes a lens cap firmly in place.

During day-to-day use, not only does the clip reduce the likelihood of losing a lens cap, but it also speeds up the act of stowing a cap away when a lens is in use and reattaching it afterwards. Given the simplicity of the product it seems a little pricey, but regular use makes The Original Lens Cap Clip a valuable accessory. **Tim Coleman**

**Amateur Photographer**  
A simple solution to a common problem for photographers  
★★★★☆



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Western Digital My Passport From £89.90

For more information visit [www.wdstore.co.uk](http://www.wdstore.co.uk)

**THE LATEST** Western Digital My Passport portable hard drives feature a sleek, robust design and faster data transfer through USB 3.0 connectivity, with the flagship 2TB version matching the highest capacity of any portable drive on the market.

My Passport drives are small, measuring 111x82x15mm (roughly the same dimensions, in fact, as an actual passport), and lightweight at 138g. The drive runs off the computer's power once connected via a USB 3.0 cable, which is backwards compatible to USB 2.0 devices. Using a single cable makes for a tidier desk and less to carry around when on the move. While connected, a continuous back-up for any updated files can be performed through the software on the disc, and all files on the drive can be protected through password protection and encryption.

In use, a small light indicates that the drive is receiving power and is backing up, during which the drive motor is quiet. Depending on the computer, a standard USB 2.0 connection takes about 40secs to transfer 1GB of data, while USB 3.0 is claimed to be up to 3x quicker, although I have not tested this.

My Passport is compatible with both PCs and Macs, and is available in white, black, silver, blue or red, and in 500GB (£89.90), 1TB (£129.90) and 2TB (£229.99) versions, with the 2TB model on test here. **Tim Coleman**



**Amateur Photographer**  
A high-capacity portable drive for those on the move  
★★★★★

**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Nikon D800

With its 36.3-million-pixel CMOS sensor, we find out how the world's highest resolution full-frame DSLR performs.

AP 28 April

### Canon PowerShot SX260HS

Canon's latest high-end compact camera has an impressive 12.1-million-pixel sensor and 20x optical zoom. We put it to the test.

AP 28 April

### Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 5 May

### Plustek OpticFilm 8100

Costing around £200 and with a 7,200dpi resolution, we find out whether the OpticFilm 8100 is an affordable way to digitise 35mm film and slides.

AP 12 May

### Panasonic Lumix DMC-GF5

Panasonic's 12-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May



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### Featuring

AS SEEN  
ON T.V.



Simon King



Kate Humble



Ellie Harrison



London  
Wetland Centre







# Canon EOS 5D Mark III

The **Canon EOS 5D Mark II** is one of the most highly regarded DSLRs of all time, so the 22.3-million-pixel **Mark III** upgrade has a great deal to live up to. How will it fare?



**Richard Sibley**  
Technical writer

**IT WAS** only a few months ago that AP readers voted the Canon EOS 5D Mark II The Greatest Camera of All Time. The number of votes, backed up by glowing references from a host of contemporary photographers, shows that Canon got just about everything right. From its 21.1-million-pixel, full-frame sensor and well-proportioned body to its original RRP of £2,299.99, the camera has been a favourite of professional and enthusiast photographers since its release in September 2008.

And it wasn't just photographers who took so strongly to the EOS 5D Mark II. Although Nikon beat Canon by one month in the

race to release the first HD video-enabled DSLR, the Canon EOS 5D Mark II offered full HD (1080p) capture. Combined with excellent image quality from the full-frame sensor, the EOS 5D Mark II soon became popular among amateur and professional videographers, with Canon proudly telling anyone who'd listen that the camera had been used to shoot an entire episode of the US TV drama *House*.

Three and a half years on, however, and the EOS 5D Mark II is starting to look a little dated, especially aspects such as the miserly nine AF points. This is an issue that Canon has addressed in its upgrade.

One of the EOS 5D Mark II's outstanding features was its 21.1-million-pixel resolution. Building upon this, Canon has fitted the Mark III model with a 22.3-million-pixel CMOS sensor, as well as 61-point AF and 63-zone metering systems, and a host of other refinements, many of which are

## AT A GLANCE

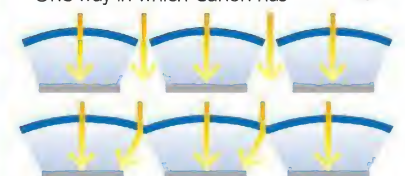
- 22.3-million-pixel, full-frame CMOS sensor
- Digic 5+ image processor
- ISO 50-102,400
- 61-point AF system
- 3.2in LCD screen
- CF and SD card slots
- Street price £2,999

borrowed from the EOS 7D and recently announced EOS-1D X.

## FEATURES

With Sony offering a 24.3-million-pixel, APS-C-sized sensor in its Alpha 77, and Nikon's D800 boasting a 36.1-million-pixel, full-frame unit, it may seem a little strange that the resolution of the EOS 5D Mark III has only been increased 1.2 million pixels from its predecessor. Canon clearly believes that this level of resolution is perfectly adequate for enthusiast and professional photographers, and has instead worked to produce a more efficient sensor.

One way in which Canon has



With no space between the gapless microlenses of the EOS 5D Mark III (bottom), more of the light entering the camera will be directed onto the photodiodes



done this is through the use of the same gapless microlens technology found in the EOS-1D X. Microlenses focus the light that reaches a camera's imaging sensor into the photodiodes. If there are no gaps between the lenses, far more light will reach the photodiodes and be converted to an electrical signal. Even small increases in the amount of light reaching the photodiodes can improve dynamic range in shadow areas, effectively improving the camera's performance in low-light conditions. This also helps to cut down on image noise.

The sensor has been further improved by adding a noise-reduction circuit in the image sensor. This circuit should help even before the raw data is produced, at which point noise is further reduced.

The camera's sensitivity of ISO 100–25,600 is expandable to ISO 50–102,400. This is a 2EV increase at the top end of the camera sensitivity spectrum compared to the ISO 50–25,600 expanded sensitivity range of the EOS 5D Mark II.

The increased sensitivity range is down to a 14-bit Canon Digic 5+ processor, which is responsible for controlling all the 5D Mark III's circuitry. Combined with the fast DDR-SDRAM memory, the camera is able to shoot at 6fps, which is 2.1fps faster than the 5D Mark II. When using a UDMA



7-compatible CompactFlash card, the memory buffer allows up to 18 raw images to be shot in a single burst, or up to 16,000 JPEGs. A second memory card socket for SD cards is also present on the 5D Mark III (although not on its predecessor), and this allows video footage to be saved to one space and stills to another.

Two of the other major new features have already been mentioned: one is the 63-zone metering system, which is also used in the EOS 7D; and the other is by far the biggest improvement – a completely overhauled AF system (more about this later).

8/10

## BUILD AND HANDLING

The body of the EOS 5D Mark III is made of magnesium alloy, and is around the same size and as reassuringly sturdy as its predecessor. Like the 5D Mark II, the camera is comfortable to hold, with a



**Above: A good amount of detail from both highlight and shadow areas can be recovered from raw images**

chunky but well-contoured handgrip and a groove in which the forefinger rests while using the shutter button. One aspect of the body that has been improved is the weather sealing, which should help to protect internal components from splashes, sand and dust.

Those familiar with enthusiast and professional Canon EOS DSLRs will be able to pick up the 5D Mark III and use it instantly. As stated, much of the layout is derived from the EOS 7D, including the location of the power switch behind the mode dial on the top plate, a lock on the rear control dial to prevent accidental use, and a dedicated switch to shift between live view and video capture. The mode dial can also be locked to prevent any accidental switching of modes.

Some new buttons are present on the back of the camera next to the LCD screen. One of these allows quick access to colour and contrast image settings, including picture styles, in-camera HDR and multiple exposure mode. However, when in playback mode it also provides a side-by-side image view. This enables two pictures to be compared, and magnified if required, for more accurate assessment of detail and focus. There is also the option to compare the histograms of the two images to check for burnt-out highlights or black shadow areas. It is a lovely touch, and will no doubt be very useful for photographers wanting to make sure they have captured the best possible shot.

The Rate button is another handy editing tool. Pressing it in playback allows individual images to be rated out of five stars. This feature was previously seen in the Canon EOS 60D, and any star rating applied to a photo is saved in the image file and can then be used by editing and library software, such as Adobe Bridge, Lightroom or Aperture, to help organise images.

9/10

**‘There is the option to compare the histograms of two images to check for burnt-out highlights or black shadows’**

## METERING

It is hard to fault the 63-segment metering system of the EOS 5D Mark III. This is the same system as used in the EOS 7D, which is a significant upgrade from the 35-zone metering system of the EOS 5D Mark II.

I got up early to photograph the morning light over the coast and was impressed with how the evaluative metering system of the 5D Mark III coped. Exposures are generally spot on. I rarely used the exposure compensation control, and when I did it was in the kind of situations to be expected, such as when shooting directly into sunlight. On a couple of occasions I did reduce the exposure by 0.3EV, just to make sure that highlight detail was retained, and to help make blue skies look even more vivid.

Indoors, and under artificial light, the performance of the 5D Mark III's metering was what I can only describe as realistic, with images as bright as the scene being portrayed. Although this was technically accurate, I did find myself increasing the exposure of some images by up to +1.3EV in order to lighten shadow areas and add punch. However, this was of no real concern, being easy to correct using exposure compensation.

Evaluative metering is also linked to the AF point in use, so it is worth remembering this, particularly if you are in the habit of focusing and recomposing. Interestingly, spot



# FEATURES IN USE 61-POINT AF SYSTEM

**BY USING** the same AF system in the EOS 5D Mark III as that used in the EOS-1D X, it is the first time that Canon has used its top-of-the-range AF system in any DSLR outside its EOS-1 series.

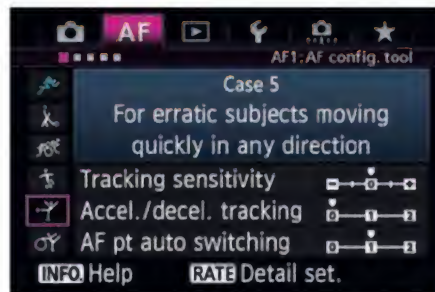
With a shooting rate of a respectable 6fps and a fast and accurate 61-point AF system, the 5D Mark III is a huge upgrade on the simple nine-point AF system and 3.9fps of the 5D Mark II. As a result, the new camera will find itself being used much more for action images than its predecessor is.

Of the 61 AF points, an impressive 41 are of the more sensitive cross type, with five of these being double cross type. This is as impressive an AF array as can be found in any DSLR.

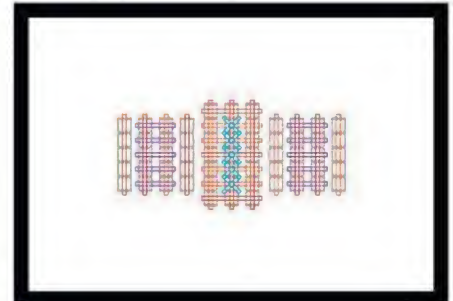
So customisable is the AF system of the 5D Mark III that it requires its own menu, with five sub-menu screens that allow up to 15 different features to be set. Thankfully, there are six default settings, called such things as 'versatile multi-purpose setting' and 'instantly focus for subjects suddenly entering AF points'. Pressing the info button provides help about when to use each default setting. Should you wish to tweak the default modes, then the tracking sensitivity, acceleration/deceleration tracking and AF point auto switching settings can all be adjusted. Again, the info button can be used to get advice on each adjustment.





Placing the AF settings openly rather than tucking them away in custom menus, and having a useful selection of presets and a help screen, make the AF system far more transparent. This should in turn enable photographers to tweak the settings to their own particular requirements much more easily.

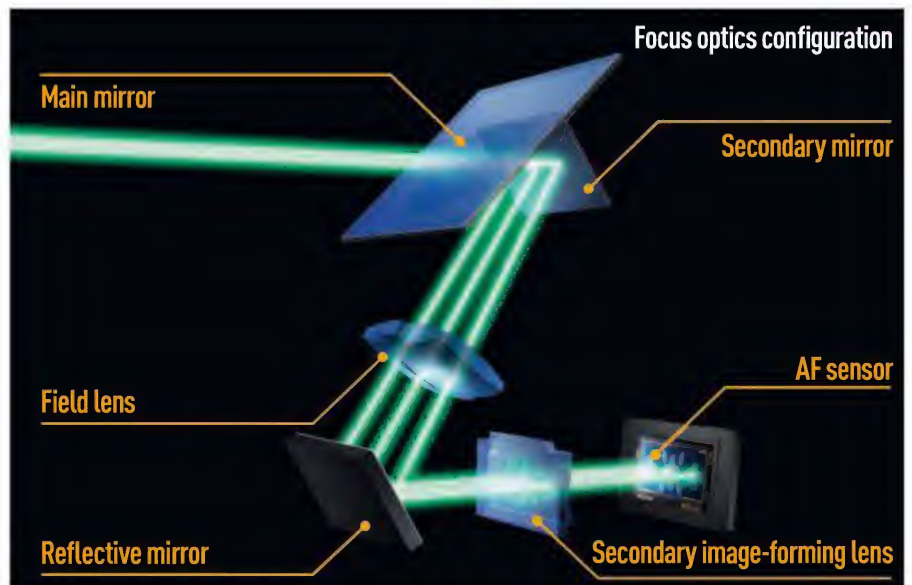
Overall, the AF system is a marked improvement over that found in the 5D Mark II and one that many Canon users will appreciate. It certainly raises the 5D range to a level at which it will be considered by more professional photographers. Sports photographers and photojournalists should find the AF system, combined with the camera's resolution, a very useful tool.



With so many AF options, the EOS 5D Mark III's dedicated AF menu makes the daunting task of choosing the correct settings much easier



-  Cross-point AF sensor
-  Horizontal-orientation AF sensor
-  Horizontal-orientation AF sensor
-  Vertical-orientation AF sensor



The basic technology in the Canon EOS 5D Mark III's AF system works in much the same way as any other SLR camera. Light enters the lens and is then reflected off a secondary mirror, behind the main viewfinder mirror. From here a series of lenses and mirrors reflect the light onto the AF sensor

metering is only linked to the central 1.5% of the viewfinder, not to the AF point in use. Partial metering, which takes up 7.2% of the frame, and centreweighted average are also available.



## DYNAMIC RANGE

The dynamic range of the EOS 5D Mark III is generally good, with the camera doing a fine job of making sure there is highlight detail. Of course, this sometimes leaves shadows slightly underexposed, although enough detail can be recovered without introducing noise, particularly at lower sensitivities.

Photographers who capture images as raw files have far more scope for recovering highlight and shadow detail in

raw-conversion software. However, those shooting JPEG images may want to take advantage of the 5D Mark III's highlight tone priority mode. This seems to work by underexposing images to retain more highlight detail, and then boosting the shadows and midtones to compensate for the underexposure. I found that the reduction in exposure was usually as little as 0.3EV, which is enough to recover some finer highlight details while only requiring a slight boost to shadows. This means that noise in these darker areas doesn't become much more of an issue. Once again, though, to minimise the effect of noise, I would recommend using the highlight priority tone only on sensitivities below ISO 400.



## NOISE RESOLUTION AND SENSITIVITY

With a 22.1-million-pixel sensor, the detail resolution of the EOS 5D Mark III is very good, with JPEG images just about reaching 30 on our test chart, and slightly more detail being resolved when raw images have been adjusted. This is almost exactly the same as the detail resolved by the 5D Mark II.

Noise is well controlled within the standard sensitivity range. There are signs of noise at ISO 800, but it is only when ISO 6400 is reached that luminance noise really becomes visible, particularly in dark midtones and shadows. Images created at these sensitivities are still usable, though, particularly as colour noise is easily removed using





The EOS 5D Mark III's monochrome shooting mode has a number of different contrast options, including coloured filter effects

raw-conversion software. At ISO 25,600, JPEGs show both luminance and colour noise, worsening at extended sensitivities. As usual, these settings should only be used when there is no other option – they are extended settings for a reason.

While the AF and shooting rate are much improved over the 5D Mark II, the 5D Mark III is still very much aimed at studio, landscape, travel and street photographers. As such, there will rarely be the need to shoot much higher than ISO 1600, so the noise at higher sensitivities shouldn't be an issue.

28/30

## AUTOFOCUS

With a 61-point AF system borrowed from Canon EOS-1D X, you would expect the 5D Mark III to focus quickly and accurately, and it doesn't disappoint. In good light, the AF is extremely fast and responsive, and those thinking of buying the 5D Mark III for documentary photography will be more than happy.

In low light the 5D Mark III's focus also performs well, although without being able to make a direct comparison I didn't think it was quite as good as that of the Nikon D4. We hope to be able to test the two AF systems side by side when we compare the Canon EOS-1D X against the Nikon D4 in the coming months.

For more detail about the AF system used in the 5D Mark III, see *Features in use* on page 45.

9/10

## VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As you would expect for a camera of its price, the viewfinder of the EOS 5D Mark III is bright, clear and offers 100% coverage, improving

# Facts & figures

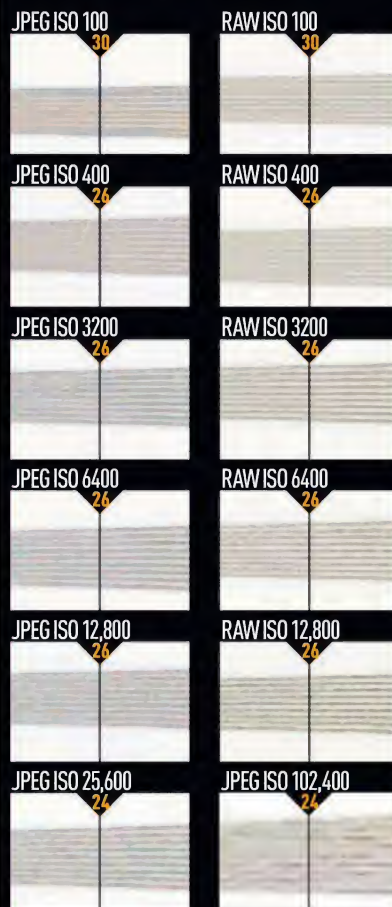


List price	£2,999.99 (body only)
Sensor	Full-frame (36 x 24mm) CMOS sensor with 22.3 million effective pixels
Output size	5760 x 3840 pixels
Focal length mag	1x
Lens mount	Canon EF
Max file size	Approx 41MB CR2 raw, 20MB JPEG (Large Fine)
File format	CR2 (raw), sRaw1, sRaw2, JPEG, raw+JPEG simultaneously
Compression	2-stage JPEG, 3-stage CR2 raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3 steps plus B
Max flash sync	1/200sec
ISO	ISO 100-25,600 in 1/3EV steps and Lo ISO 50, Hi ISO 51,200, H2 ISO 102,400
Exposure modes	PASM
Metering system	3-zone dual-layer SPC evaluative metering, partial (6.2%) centreweighted, spot (1.5%)
Exposure comp	±3EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±9EV across 2-7 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	Auto, 6 presets (with fine-tuning), plus custom and Kelvin adjustment settings
WB bracket	3 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous L, continuous H, self-timer, silent single shooting, silent continuous shooting
LCD	3.2in Clear View II TFT, approx. 1.04million dots
Viewfinder type	Pentaprism
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single shot AF, continuous AF, AI servo, AF fine tune available
AF points	61 points, including 41 at f/4 cross-type, 5 dual cross-type at f/2.8
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	Optional remote release
Memory card	1x CompactFlash and 1x SD, HC, XC sockets
Power	Rechargeable Li-Ion battery LP-E6
Connectivity	USB 2.0 Hi-Speed/HDMI mini
Weight	950g (without battery or card/s)
Dimensions	152 x 116.4 x 76.4mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.  
Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The maximum extended ISO 102,400 sensitivity setting is very noisy. However, despite some colour and luminance noise, ISO 25,600 is just about usable



## FOCAL POINTS

### Magnify button

Rather than separate magnify and shrink buttons, the EOS 5D Mark III uses this single button held down, while the control dial is used to zoom in and out.

### LCD screen

Canon has reduced the reflectivity of the new 3.2in screen

### Live view/video switch

This switch activates live view and video capture, with the button used to start and stop recording



Camera shown actual size

### Silent shooting

The silent shooting feature will be particularly useful for event photographers. It slows the mirror's movements so that it doesn't slap, the point being to reduce the sound it makes when an image is taken. It works well, although the shooting rate is reduced and the viewfinder is blacked out for a little longer. However, this shouldn't be an issue if you are shooting a quiet, and presumably slow-moving, event.

### In-camera raw conversion

When in playback mode, there is the option to convert raw files to JPEGs. Brightness, white balance, picture style, auto light optimiser, colour space, noise reduction, image size, vignetting, lens distortion and chromatic aberration can all be adjusted before a JPEG file is created.

### Flash

As the EOS 5D Mark III is considered one of Canon's professional-level cameras, it does not have a built-in, pop-up flash. Instead, the camera has a hotshoe and is compatible with the Canon range of Speedlite flashguns.

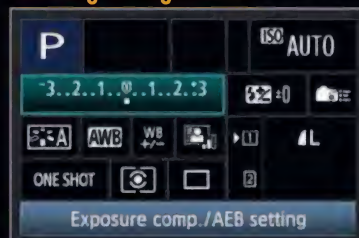
### In-camera HDR

By pressing the image style button on the rear of the camera, it is possible to select multiple exposure and HDR mode. The latter creates an HDR image in-camera, with the ability to choose from a selection of HDR styles and bracketing options. Images can also be aligned, so provided you are reasonably steady it may not be necessary to use a tripod.

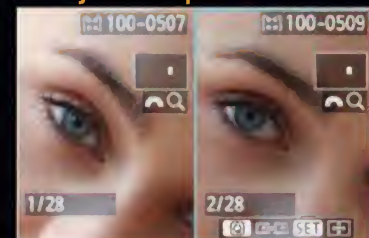
### HDR mode

HDR Mode	
Adjust dyn range	Disable HDR
Effect	Natural
Continuous HDR	Every shot
Auto Image Align	Disable
Save source imgs	HDR img only

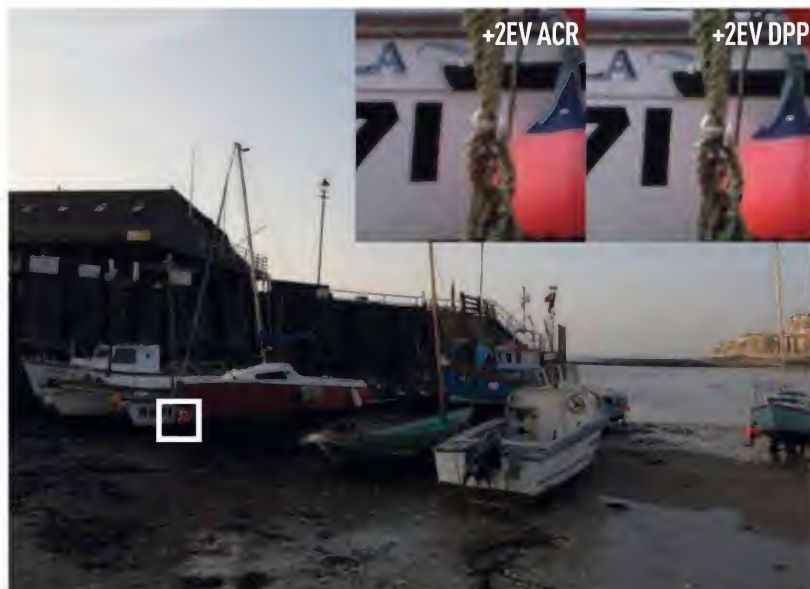
### Shooting settings screen



### Side-by-side comparison







This image was brightened by +2EV in both Adobe Camera Raw and Canon DPP software. With default settings, the image converted using DPP shows less shadow noise

upon the 98% coverage offered by the 5D Mark II. The size and resolution of the LCD screen have also been increased slightly to 3.2in and 1.04 million dots respectively. Although the screen is only 0.2in larger than that of the 5D Mark II, the fractionally greater space allows the 3:2 ratio images created by the camera to take up the entire screen. Previously, there was a black bar at the top and bottom of the image. This minor increase makes the image seem far larger and more detailed, and is better for reviewing images as a result. Similarly, 16:9 video footage also has less of a letterbox effect (black bars at the top and bottom of the screen), which makes it easier to review video footage.

As with the EOS 7D, live view and video capture have a dedicated switch, and a start/stop button just to the right of the viewfinder. Video capture – one of the key features of the 5D Mark II – has been refined in the 5D Mark III. One improvement has been to the rolling shutter issue that can affect some cameras. It was a slight problem with the 5D Mark II, but is now even better controlled and will only be noticeable to those who pan extremely quickly.

Those using the camera's built-in microphone will be pleased that the 5D Mark III has a headphone socket for live audio monitoring. Like its predecessor, the 5D Mark III also has an external microphone socket.

The new sensor produces excellent image quality, but one feature that is lacking is the clean HDMI output to an external device for recording. Unlike the Nikon D4, HDMI video is outputted at 720p, but has data on the feed so it is not suitable for external capture.

While the 5D Mark III is one of, if not the best camera for video capture, there are a few touches that would have really set it apart from its competitors.

## 'The rolling shutter is better controlled in the EOS 5D Mark III and will only be noticeable to those who pan quickly'

One of these would have been an articulated screen. Sadly, it is difficult to do this while maintaining the high level of weatherproofing that photographers demand.

9/10

### WHITE BALANCE AND COLOUR

One thing that always impresses me when using Canon EOS models is the strength of the colours delivered straight from the camera. Even in the standard setting, images are bright and vivid, and skies in particular look full of detail.

The new picture style button makes it quick and easy to switch styles, and there are three custom settings. Each style can have its colour, contrast, saturation and colour tone adjusted, and the monochrome style replaces the saturation and colour tone with filter effect and toning effect options.

The 5D Mark III's auto white balance setting works well, producing good neutral results whether shooting inside or out. I prefer a hint of coloured light left in a scene, so I found myself tweaking the white balance of raw images ever so slightly. Those who shoot JPEG images would benefit from using the preset or custom white balance settings to get the best results from the 5D Mark III.

9/10

# Competition



Nikon D800

TO BE TESTED 28 APRIL 2012



Canon EOS 5D Mark II

TESTED 17 JANUARY 2009

**THE CANON** EOS 5D Mark III's main competitor is the Nikon D800. With a similar sized body but a higher 36.1-million-pixel resolution, the D800 would seem to have something of an advantage, although its shooting rate does not quite match that of the EOS 5D Mark III. We will have a full test of the D800 next week (AP 28 April).

With no dramatic improvement in resolution between the EOS 5D Mark II and Mark III, the occasional fair-weather photographer who is not interested in the improved low-light performance, faster AF and shooting rate may opt to take advantage of the excellent price of the 5D Mark II. With a street price of around £1,700, the older camera is a relative bargain. What's more, with dedicated photographers also upgrading, it may soon be possible to buy a used 5D Mark II at an even more affordable price.

# Verdict

**IT WAS** always going to be a challenge to replace the EOS 5D Mark II. Thankfully, Canon has been sensible with its upgrade, choosing to focus on improving its weaker areas. So, while the resolution is largely unchanged in the 5D Mark III, the sensor's low-light and high-sensitivity performance is markedly better.

However, for me, the greatest improvement is to the camera's AF system. The 5D Mark III focuses faster than its predecessor and has all the advanced settings one would expect from Canon's EOS-1D professional series of DSLRs. What these two major new features mean is that the appeal of the 5D Mark III may stretch to an even greater range of photographers than the Mark II. However, those more interested in video may be left wanting a little more.

Overall, it is difficult to fault the 5D Mark III, given its target audience and price. I have no doubt it will be a popular and successful camera; the only question may be whether existing 5D Mark II users will feel the changes warrant an upgrade – or whether those looking for their first full-frame DSLR will be lured in by the Nikon D800's higher resolution instead.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
Tested as Semi-pro DSLR Rated Very good										
<b>88%</b>										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									



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# AskAP

Let the AP team answer your photographic queries

## CONTROLLING TONAL RANGE

**Q** In his hands-on preview of the Olympus OM-D E-M5 (AP 18 February), Mat Gallagher mentioned the camera's ability to control the tonal range for highlight and shadow adjustments while looking through the viewfinder. Is this limited to shooting JPEG images, or can one make this adjustment when shooting raw files, as I do all the time? **Mrs Olbrich**

**A** The tone-curve adjustments that you can make on the E-M5 are, like most in-camera processes, designed to create JPEG files that are 'good to go' the second they're downloaded. If you wanted to make similar adjustments to a raw file you would have to do this using the Curves control in your raw-conversion software or editing program.

This would be the preferable option for both raw and JPEG files to start with, as a software-based Curves tool will offer far greater flexibility than the in-camera option, plus you have the ability to undo and redo your changes as necessary, or apply them to an adjustment layer, depending on your software. So, while the E-M5's

tonal control is interesting, it is only really going to be of use if you need optimised images straight from the camera. If your pictures are going anywhere near an editing program, you would be better off making the adjustments there instead.

**Chris Gatcum**



The Olympus OM-D E-M5 has an on-screen tone-curve adjustment feature

## BATTERY LEAK UPDATE

**A** In response to the comments made by Chris Gatcum to David Swift's letter about leaking batteries in *Ask AP*, AP 10 March, there are some scientific inaccuracies within the context of his reply, although much of Chris's advice is sound.

Potassium hydroxide is highly corrosive to both human tissue and many materials, including wood and aluminium, hence its old name of caustic potash. However, while I would avoid skin contact, and especially contact with the eyes, it is *not* classified toxic as such by the regulatory authorities.

Potassium hydroxide is highly deliquescent, though, so it absorbs water from the atmosphere to dissolve in it and readily absorbs atmospheric carbon dioxide to form potassium carbonate, a white solid. Potassium carbonate is neither toxic nor corrosive. Considering potassium hydroxide's deliquescent nature and its affinity for absorbing carbon dioxide, I would suggest that the deposits from the leaked battery

are essentially potassium carbonate residue with other dry cell materials, as opposed to potassium hydroxide.

I concur with Chris's suggestion to use a mildly acidic solution of either citric, tartaric or acetic acids, as this will readily dissolve the potassium carbonate residue and neutralise any unreacted potassium hydroxide.

**John M Riddick, FRSC CChem CSci  
EurChem AMiChemE LRPS**

## PROCESSING USING COFFEE

**Q** My friend reckons you can process black & white film using coffee, but he can't remember when or where he saw it. Is he just winding me up?

**Kevin Daniels**

**A** Sorry, Kevin, but your friend is telling the truth. If you mix instant coffee with sodium carbonate (washing soda) and vitamin C, you can make 'caffenol', which will indeed process your black & white film. There are countless variations on the theme, and just like going

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## FROM THE AP FORUM

### Filter advice

**Leo76uk asks** I am just starting to learn photography, and have bought a Canon EF 50mm f/1.8 lens to use for portrait/wedding photography. However, I need some advice about filters. I have looked online, and the general choices for digital photography seem to be polariser, neutral density, graduated neutral density, UV/skylight and warming/cooling. Can you tell me which filters I should use?

**willie45 replies** I don't bother with filters. I do similar types of photography to you and find that processing software usually contains just about any effect you want, without recourse to the filters. I use Lightroom (and sometimes Photoshop), and while working with software isn't my favourite thing about photography, it is an awful lot easier to stick an effect on than carrying a few filters with you. The only filters I use are a polariser (which is undeniably useful) and ND grads that can be useful for darkening skies.

**PhilW replies** Don't use any of them. Polarising filters and NDs are for landscapes, not portraits; UV filters are a waste of time; and Photoshop can do a better job when it comes to warming or cooling an image.

**Barney replies** None of these filters would be a priority for a portrait photographer, but they are not purely for landscapes, either. There are a number of occasions when I've used either a polariser or an ND filter in portraits. While a graduated ND is certainly less likely to be of use, the only thing restricting its use to that of a landscape filter is the photographer's imagination. If you flip an ND grad onto its side, it can pull down the exposure on a glass building on the other side of the frame to the subject, or at an angle tone down the sky over the pitch of a roof.

**Frank1 replies** For portraits, you want the old soft-focus filter. At least you would have until Photoshop came along and the bottom dropped out of the soft-focus filter market. As others have said, you don't need filters for portraits or weddings.

**PeteRob replies** Some people (like me) use a UV filter as a layer of lens protection. It's much easier to get something sticky like tree sap off a filter than it is to get it off the front lens element.



to a coffee shop, everyone seems to have their own preferred mix. If you are interested in giving it a go, <http://caffenol.blogspot.co.uk> will provide you with plenty of caffeine-fuelled advice and inspiration.

**Chris Gatcum**

#### SUITABLE COMPUTER

**Q** As a long-time reader of AP, I cannot remember ever seeing an article about choosing a computer system specifically for photographic use, but I am looking to do just this. I have had a lot of trouble getting rid of malware, so can do without the internet for photographic use. Do you have any ideas?

**D S Douglas**

**A** The answer to this could obviously be an article in its own right. In fact, I recall writing a supplement about computers for digital imaging when I was on the AP staff, although that would have been maybe ten years ago so it is certainly out of date. However, I do have a succinct answer for you, which will not only provide you with a great computer system for photographic use, but will also allow you to have internet access on it as well – an Apple Mac.

I have no intention of getting into a Mac vs Windows argument (I own and run both systems), and I'm

certainly not advocating it's a Mac or nothing as they can both perform equally as far as I'm concerned, but, if you've had issues with malware, viruses or trojans in the past, maybe a Mac is the answer. I'm not saying they don't suffer from these digital 'nasties', but they are certainly not targeted as heavily. I know it's tempting fate, but the various Macs I've owned over the past 15-plus years haven't had any problems in this respect. Any of the current iMac models would make a great digital imaging workstation, but something with 4GB of RAM is recommended if you intend to work with large files.

**Chris Gatcum**



## AP GLOSSARY

### CHROMATIC ABERRATION

Most of us will have seen photographs that exhibit a strong coloured 'glow' along certain elements, particular towards the edges of the frame. This is what we broadly describe as fringing, and typically it appears along the edges of backlit and/or high-contrasting subjects.

Although fringing has a number of causes, one of the most common is chromatic aberration. This is where the light passing through a lens breaks down into its individual colour spectrum components (a bit like shining it through a prism). Modern multi-element lens designs keep this to a minimum, but it is still seen, especially with lenses that cover a very wide range of focal lengths.

### LOW-DISPERSION GLASS

Low-dispersion glass is a special type of glass that is used in lens construction to reduce chromatic aberration. It disperses light less than other types of glass, thereby reducing the chance of it breaking down into its individual spectrum colours. In turn, this means that all the wavelengths are likely to focus at the same point, minimising chromatic aberration. Lenses that include low-dispersion glass often have it indicated in the lens name:

Make	Listed as
Canon	UD
Nikon	ED
Olympus	ED
Panasonic	ED
Pentax	ED
Sony	ED
Sigma	APD
Tamron	LD
Tokina	SD (Super Low Dispersion) and HLD (High-refraction, Low Dispersion)

## In next week's AP

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#### ON TEST



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#### ON TEST

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## APOY ROUND 3

We reveal the top 30 results from the **Natural Light Portraiture** round of our APOY competition



#### DOCUMENTARY

## WILD WORLD



We talk to 2011 Sony World Photo category winner **Javier Arcenillas** about his hard-hitting images





# Panasonic Lumix DMC-TZ30

Panasonic's latest top-end travel compact features a Leica lens with 20x optical zoom, but this is just the tip of the iceberg. **Tim Coleman** investigates what is below the surface

**TRAVEL** cameras are designed to be pocket sized, and to provide the features needed to cover a wide range of situations. Panasonic's Lumix TZ series is one of the market leaders and the DMC-TZ30 is the latest flagship model. It is an engineering feat to include a 20x optical zoom in a camera of this size, which is the sort of range normally reserved for larger bridge cameras, such as Panasonic's Lumix DMC-FZ150 with its 24x optical zoom.

Camera designers must walk a fine line between producing models that have good image quality and offering the widest possible focal-length lens. The lens of a bridge camera is larger and packs more glass than a compact camera optic, and should result in sharper results. So can a compact camera such as the TZ30 really do a comparable job?

## FEATURES

Cameras at this level are announced so frequently that there is often little to choose

between one model and its replacement. That cannot be said of the TZ30, though, as there are significant improvements in several areas over its TZ20 predecessor.

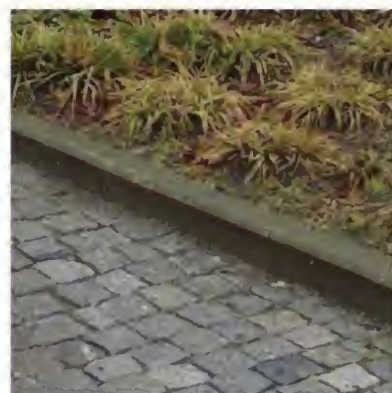
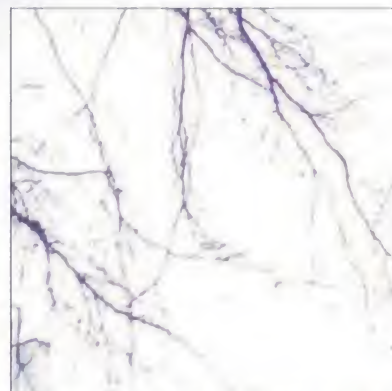
One of the more eye-catching changes is the new Leica lens. While the 16x zoom in the TZ20 is great for a wide range of uses, the 20x zoom of the TZ30 provides an even greater reach. It is equivalent to a 24-480mm range (4.3-86mm with 5.62x crop factor), and offers a 2x digital zoom, which extends the range to 960mm. Flare is reduced via the use of Panasonic's Nano Surface Coating technology.

Crucially, the optical image stabilisation (Power OIS) has been improved. Without good stabilisation, handheld shots taken at telephoto focal lengths are mostly unusable, so it will be interesting to see how it performs.

Like the TZ20, the TZ30 has a touchscreen through which the zoom and shutter release can be operated. The display and handling are similar to the company's Lumix G-series touchscreen models.

## AT A GLANCE

- 14.1 million effective pixels
- 1/2.33in (6.16x4.62mm) sensor
- 20x optical zoom (24-480mm equivalent)
- ISO 100-3200 (1600-6400 High Sensitivity mode)
- 5fps with continuous AF
- Street price around £330



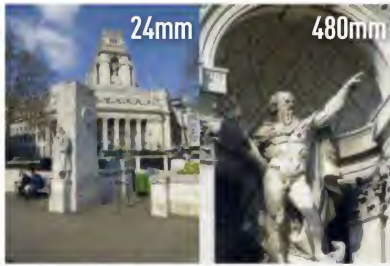
Unsurprisingly, the wide-focal-length lens suffers from lens distortions, and even JPEG compression cannot remove chromatic aberrations, as seen in the tree branches. Image detail is satisfactory

Another feature handed down from the G series is 'light-speed' focus, which has a claimed focus speed of 0.1sec. This is fast for any camera, let alone a pocket-sized compact. Whether this possible for all conditions is another matter.

The 1/2.33in (6.16x4.62mm) sensor of the TZ30 has the same 14.1-million-pixel output as the TZ20. However, the sensor has been redesigned and is claimed to have a 65% reduction in its signal-to-noise ratio. This type of noise is added by the camera's electronics and is typically noticeable in shadow areas. Furthermore, the new Venus Engine is claimed to give improved noise reduction. Perhaps it is through these improvements that Panasonic feels confident enough to extend the ISO range by 1EV to a maximum ISO 3200.

Shooting modes include intelligent auto (iA), HDR, panorama shot and 3D. The 3D mode is recorded at the widest focal length and at the most open aperture of f/3.3, and by panning the horizontally.





The TZ30's 20x optical zoom enables a tight crop of the statue

Marketed as it is for travel, the TZ30's GPS function has been developed. A disc is included with the camera containing 1:25,000-scale maps of 90 countries. Once loaded to the memory card, a mapping feature can plot the route taken by the photographer, along with place names and landmarks.

### BUILD AND HANDLING

The TZ30's plastic body is virtually identical to that of its predecessor and is solid. There is a silver top panel offset by a main section that is available in black, silver, red or pearl. The TZ30 measures 104.9x58.9x28.2mm, and is just 25mm at its thinnest point.

Touchscreen operation adds another dimension to the camera's handling. The user can touch anywhere on the back of the screen to focus and then fire the shutter. Those with stubby fingers may struggle a little with the touch menu on the side, but touch shutter is responsive. The screen is a little duller than equivalent units that are not touch sensitive, and requires a good clean to remove finger smudges for clear viewing, especially in bright sunlight.

The camera does not rely solely on the touchscreen, as there are buttons on the body, including a D-pad and quick menu access. One advantage the touchscreen has over using the buttons is the quicker zoom control between the extreme focal-length settings. Having used the camera in various situations, I found that the extra focal length in the TZ30 offers limited benefit over the 16x zoom in the TZ20.

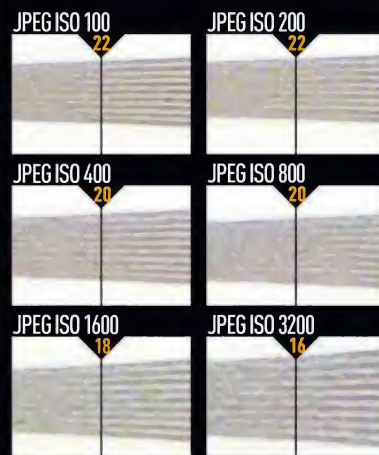
Manual-exposure control is possible, with f/3.3-8 available at 24mm and f/6.4-8 at 480mm. Due to the 5.62x crop factor, there is less control over depth of field with a compact camera such as this. The camera lacks an exposure dial, with aperture and shutter speed instead controlled through the exposure/map button and then the D-pad, from where exposure compensation can be dialled in.

Image stabilisation is much improved, and even at telephoto focal lengths speeds of 1/15sec are possible for blur-free, handheld results. Crucially, slower shutter speeds allow for lower ISO ratings. This is key for a camera with a compact imaging sensor, where the image quality quickly degrades as the ISO rating increases.

The GPS maps are particularly fun to use, but the TZ30's already modest battery life is further compromised when the function is on.

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



### PERFORMANCE

Like the TZ20, the TZ30 reaches 22 on our resolution charts up to ISO 200, as we would expect from a camera of this type that has approximately 14 million pixels. Panasonic's claims of reduced noise appear to be merited. Although the TZ20 and TZ30 perform similarly up to ISO 400, the TZ30 does better at higher settings. This is because the effects of luminance noise are controlled more effectively in the newer model, with improved image quality at ISO 800 and above. Chroma noise in the form of small yellow blotches is apparent from ISO 800, and in some cases at ISO 200.

Viewing images at 100% shows the quality of detail typical of a camera with this size of sensor. JPEG compression reduces noise, but this results in detail that is smudged and 'grainy' at all ISO ratings, and especially so at ISO 800 and above. However, for prints up to 10x8in, the quality of detail is much less noticeable.

Colour modes are limited to standard, vivid, b&w and sepia settings. In standard mode, natural colour rendition is as good as the TZ30's predecessor. The greens of a landscape are pleasant, while the sky leans towards cyan rather than blue. Those photographers who are fussy about good saturation and the dynamic range of their

## Facts & figures

RRP	£349.99
Sensor	1/2.33in CMOS sensor with 14.1 million effective pixels
Output size	4320x3240 pixels
Lens	Leica DC Vario-Elmar 24-480mm (equivalent) f/3.3-8
File format	Still: JPEG. Video: MPEG, AVCHD
Sensitivity	Auto, ISO 100-3200
Colour space	sRGB
Shutter speeds	15-1/2000sec
Metering system	TTL intelligent multiple, centreweighted, spot
White balance	Automatic, 4 preset, custom
Exposure modes	PASM, 18 scene modes including panorama
Drive mode	Single, 5fps with continuous AF, 10fps in single AF, 40 or 60fps at 5MP and 2.5MP respectively, self-timer
AF modes	Tracking, 23-point, face, touch, 1-point, spot
LCD monitor	3in, approx 460,000-dot LCD touchscreen
Interface	USB 2.0 High-Speed, HDMI
Storage media	SD, SDHC, SDXC
Power	Lithium-Ion DMW-BCG10E battery
Weight	Approx 206g (with battery and memory card)
Dimensions	104.9x58.9x28.2mm

**Panorama shot makes use of the fast burst mode, stitching numerous frames together to create a wide vista**

images would do best to stick to ISO 100 and 200 – any higher and images start to look flat and dull. That said, this is not unusual for a camera at this level.

AF speeds are near instant in high-contrast light, and shutter lag is minimal. In lower-contrast light, the AF assist lamp helps focusing for close-range subjects no end, and a successful focus is achieved after approximately 0.8secs. Offering continuous AF for a 5fps burst is no mean feat, and this worked well when I captured sequences of white-water rafting. **AP**

## Verdict



**IF THE** Panasonic Lumix DMC-TZ30 were scored on features alone, it would get top marks. It is also quick and easy to use, covers an extensive focal range and has a host of neat shooting modes. Image quality is not quite as crisp as that of the Panasonic Lumix DMC-FZ150, but it is an improvement over the TZ20 at higher ISO settings. Panasonic has once again improved its solid line-up of TZ travel compacts.



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# Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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## Ricoh Singlex

**Ivor Matanle** traces the history of Ricoh's first SLR, which was made by Mamiya and looked very similar to Nikon's Nikkorex F

**IN 1959**, Nikon (Nippon Kogaku) was preoccupied with its newly launched Nikon F professional SLR range and was still manufacturing the hugely successful Nikon SP and S3 rangefinder cameras and lenses, yet did not yet have an amateur-market SLR. So, in 1960, at the suggestion of the Nikon importer in the USA, the company did a deal with Mamiya, which was about to announce its first SLR, the Mamiya Prismat. Under the agreement, Mamiya adapted the Prismat design and created the Nikkorex F, Nikon's first SLR for the amateur market, that was announced in 1962 at roughly half the price of a Nikon F. As a result of an issue over trademarks, the Nikkorex F appeared as the Nikkor J for the German market.



### Nikkor J for Germany

The Nikkor J, the German-market version of the Nikkorex F, here with a 50mm f/2 Nikkor-H

The new camera accepted all Nikkor lenses (other than the early extreme wideangle Nikkors that required the mirror to be locked up) and was the first Nikon to have a vertical-running metal shutter.

However, something appeared to go amiss with the Nikon/Mamiya agreement quite quickly. In 1964, Ricoh announced its first SLR, the Ricoh Singlex. It was made by Mamiya and was extremely similar but not identical to the Nikkorex, which remained on sale until 1966. Ricoh probably bought rights to the design and the tooling from Nikon, so that Mamiya could legitimately use them to manufacture the Ricoh Singlex.

There was clearly a discussion over rights, since the bayonet lens mount of the excellent 55mm f/1.4 Rikenon lens fitted to all first-series Ricoh Singlex cameras is subtly different from that of Nikkor lenses. The Ricoh Singlex can accept all Nikkor lenses that do not need mirror lock-up, but the 55mm f/1.4 Rikenon cannot be mounted on Nikon bodies.

In the US market, the Singlex was rapidly taken up by the Sears-Roebuck mail-order catalogue, for which an own-brand version called the Sears SL11 was produced, also with the 55mm f/1.4 Rikenon.

### SPECIFICATION

The original Ricoh Singlex, in common with many other SLRs of its time, did not have a

### Two versions of the original Singlex

The original Ricoh Singlex of 1964 (left), complete with Nikon F-bayonet 55mm f/1.4 Rikenon lens and clip-on coupled exposure meter. Beside it is the Sears SL11, the version marketed to US customers by Sears Roebuck. Both cameras are fitted with the accessory shoe, a separate accessory that clips over the viewfinder eyepiece and sits on top of the prism

built-in exposure meter. Instead, an optional selenium-cell exposure meter was available that clipped on to the robust mounting on the front of the camera, and coupled to the shutter-speed dial using the vertical pin on the dial. This Ricoh meter is quite different from the meter marketed by Nikon for the Nikkorex, but the Ricoh meter will also fit, and operate, with a Nikkorex.

The prism of the Singlex was fixed, as was the standard split-image rangefinder focusing screen, and no waist-level finder



### Almost a Nikon F lens mount

The original Singlex with its lens detached. The Singlex lens bayonet is subtly different from that of a Nikon lens, and the 55mm f/1.4 Rikenon cannot be safely mounted on a Nikon camera. The details of the exposure meter dial can be seen

## HOW MUCH DO THEY COST?

The original Nikon-mount Singlex in really good cosmetic, mechanical and optical condition usually sells for £50-£70. Black ones are rare and sought-after. The Singlex TLS with f/1.8 lens makes £25-£40, while the TLS 401 is around £60.



**1960**

Nippon Kogaku agrees with Mamiya to produce the Nikkorex F

**1962**

Nikkorex F appears

**1964**

Ricoh Singlex with F mount appears as near-clone of Nikkorex F

**1965**

Sears SL11 appears in US market

**1967**

Singlex TLS announced

**1970**

TLS 401 introduced with optional spot metering

**1976**

Singlex II announced

**1976**

Auto TLSS EE appears

**1976**

Ricoh SLX 500 launched



## Speed dials in different places

The M42 Singlex TLS of 1967 (left) here fitted with a 55mm f/1.4 Rikenon lens, had its shutter speed knob and ASA setting on the front of the camera. The Singlex II of 1976 (below) had a conventional shutter-speed dial on the top-plate



or interchangeable focusing screens were possible. The shutter provided the usual range of speeds from 1-1/1000sec, and separate 'X' and 'M' 3mm coaxial flash sockets were provided. I owned and used a Singlex with the 55mm f/1.4 Rikenon for several years from about 1969, as a second body to use with the Nikon lenses that I had with my Nikkormat FT of the time, and really liked it. Mine never gave any trouble, and, like most cameras with Copal Square shutters, it was noisy but reliable.

## F-MOUNT RIKENON LENSES

Although rumours persisted for years that the 55mm f/1.4 Rikenon lenses were Nikkor rejects, it now seems to be generally agreed that the Rikenon was either made by Mamiya or by another manufacturer, such as Tomioka, for Mamiya. I remember that the f/1.4 lens on the Singlex I had was an excellent performer.

The suggestion that the lenses for the Singlex originated with Mamiya is given weight by the fact that, in the USA at least,

35mm f/2.8 and 135mm f/2.8 Sekor Nikkorex lenses with Nikon F mount were marketed, obviously primarily for the Nikkorex, but also for the Singlex. Sekor has been the principal name given to lenses for Mamiya cameras since the early 1950s. As far as I know, nobody marketed these Sekor Nikkorex lenses in Britain.

## THE SWITCH TO M42

In 1967, Ricoh replaced the big, heavy and near-indestructible original Singlex with the Singlex TLS, a new, smaller, slightly lighter camera with the M42 screw lens mount and a built-in match-needle through-the-lens (TTL) metering system. This provided stopped-down TTL metering in a manner similar to that of the contemporary Pentax Spotmatic cameras. Pushing a sliding switch on the side of the mirror box upwards switched on the meter, stopped the lens down to the set aperture and switched the meter on, enabling the user to centre a needle visible through the viewfinder in a narrow gap for precise exposure. The shutter-speed knob and the ASA setting for the exposure meter were in an assembly on the front of the body.

The Singlex TLS was sold in the UK either with a 55mm f/1.8 Auto Rikenon or a 55mm f/1.4 Auto Rikenon lens, and the word 'Ricoh' was engraved on the front of the prism housing. Examples sold in the USA and Asia often seem to have had 'Singlex' engraved on the front of the prism housing and to have been fitted with 50mm f/2 lenses. In Britain, Dixons marketed the Singlex TLS re-badged as the Prinzflex TTL.

The Singlex TLS was in many ways typical of what amateur photographers were buying at the time, and it was well made. It was equipped with the Copal Square shutter, could be fitted with a huge variety of M42 automatic-diaphragm lenses from many



## Sliding meter function switch

This rear view of two TLS 401 bodies shows the meter mode setting switch set to 'Sp' (spot) on the left-hand body and 'Av' (average) on the right-hand body



## Ingenious two-way viewfinder

The unique Ricoh TLS 401, here shown with 55mm f/1.4 M42 lens, had a spot-meter facility and a knob on the side of the prism that switched the viewed image to the eyepiece visible on the top of the prism



manufacturers in all price ranges, and was fundamentally sound.

Research in camera-collector internet forums suggests that the Ricoh Singlex TLS was, in fact, made for Ricoh by a company called Niko, which changed its name in 1973 to Cosina, now much respected as the manufacturer of the Voigtländer and Zeiss Ikon rangefinder cameras and lenses of the past 15 years or so.

## TWO-WAY VIEWFINDER

In 1970, Ricoh announced another seriously interesting design – the TLS 401. A development of the Singlex TLS, the TLS 401 offered both conventional eye-level pentaprism viewing and, at the turn of a knob on the prism housing, viewing of the screen via a magnifier on the top of the prism. Much simpler to use than interchangeable prisms and waist-level finders, as on a Nikon F, an Exakta or a Miranda, this arrangement was ideal for ground-level macro photography, or for photography using a copying stand. The shutter was again the Copal Square, the lens mount again M42.

The stopped-down TTL CdS exposure meter of the TLS 401 was interesting for having a spot-metering option – a switch on the back of the camera, below the wind lever, changed the meter from 'average' to 'spot'.

Then, in 1976, came the Singlex II, a redesigned Singlex with its shutter-speed dial conventionally placed on the top of the camera instead of on the front, with a hotshoe and with a plastic-tipped wind lever, in the fashion of the time. Much heavier than the OM SLRs from Olympus and the Canon A-series that were taking the market by storm, the Singlex II was a first-class camera that arrived at the wrong time, as the M42 mount and heavy engineering were becoming outdated.

Also new in 1976 was the Ricoh Auto TLS EE, a camera with an electronically controlled cloth focal-plane shutter that, when used with Ricoh EE lenses, provided shutter-priority automatic exposure.

## Shutter-priority automatic exposure

The Auto TLS EE of 1976, here fitted with a 50mm f/1.7 M42 EE lens, from which we were unable to remove the UV filter for the photograph, had an 'EE' position on the aperture setting ring that enabled the camera to operate with shutter-priority automatic exposure. The 'maximum-aperture' setting scale can be seen around the base of the rewind crank



## Almost the whole family

The Ricoh Singlex 'family', from 1964 through to 1976. Only the SLX 500 is missing from the group

Ordinary M42 lenses could also be used for conventional TTL metering, but not with automatic exposure. Because the M42 screw lens mount was, by its nature, unsuitable to be adapted to tell the camera the maximum aperture of the lens in use, the user of a Ricoh Auto TLS EE had to set a dial surrounding the rewind crank to the widest aperture of the lens fitted before using the meter. If M42 lenses other than the Ricoh EE series were used, the user had to read the aperture recommended by the meter from a needle over an aperture scale on the right-hand side of the viewfinder, and manually transfer the recommended aperture setting to the lens.

The final Ricoh M42 SLR, before the company began producing its range of K (Pentax) bayonet cameras in 1977, was the Ricoh SLX 500, essentially a simplified version of the Singlex TLS, with no delayed action, a shortest shutter speed of 1/50sec and the 50mm f/2 Auto-Rikenon lens as standard.

## RICOH M42 LENSES

There are various references on websites to a range of Rikenon M42 lenses from 28mm to 300mm, but I have been unable to find authoritative details. Several websites refer to Ricoh making its own lenses, but I have not been able to confirm this. There are many references to Rikenon lenses having been made by Tomioka, an optical manufacturer that was taken over by Kyocera in 1983 after Kyocera's acquisition of Yashica, and which, as Kyocera Optics Division, made the excellent lenses for the Contax RTS series of cameras.

The Singlex TLS was usually sold with a 50mm f/1.8 Rikenon or a 55mm f/1.4. The Singlex II was usually sold with a 50mm f/1.7 Rikenon or the 55mm f/1.4 and the Auto TLS EE with EE versions of the same two lenses. A 55mm f/2.8 Auto Rikenon was also available.

## ACCESSORIES

Very few Ricoh accessories were marketed other than ever-ready cases. An accessory shoe fitting the camera eyepiece was available for the original Nikon-mount camera. **AP**

## WATCH OUT FOR

The original Nikon-mount Ricoh Singlex had a formidable reputation for rugged reliability, and I have never encountered one that did not work properly, although it is obviously wise to check for correct automatic diaphragm operation and to ensure that all the shutter speeds work. Internet opinion of the Singlex TLS seems to be that it is of a relatively low standard of reliability, although I have no personal experience of this. The basic rules apply. Make sure the camera has a battery in it and that the meter gives realistic readings. Check that the shutter runs reliably, that the X-flash sync socket fires a flashgun (at 1/125sec or 1/60sec). Ensure that the lens diaphragm closes briskly to the preset aperture when the shutter is fired and re-opens immediately after the exposure. Check the lens for damage, marks on the coating and scratches, and check the plastic foam light trapping for stickiness and decay.

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Thanks to Tim Mear, Don Baldwin and Gerry Cookman of the PCCGB for the loan of the equipment illustrated in this article.





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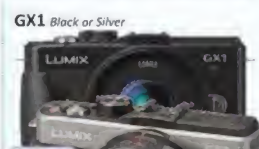
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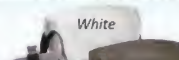
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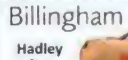
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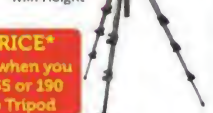
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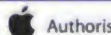


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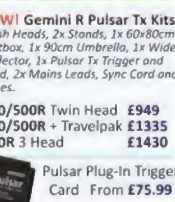
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 500R 3 Head £1430  
 Pulsar Plug-In Trigger Card From £75.99



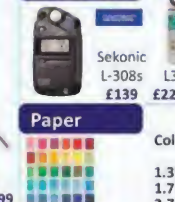
**NEW! Gemini Pro Pulsar Tx Kits:**  
 Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.  
 500Pro Twin Head £1159  
 500Pro + Travelpak £1600  
 750Pro Twin + Travelpak £1735  
 1000Pro Twin + Travelpak £1999



**Back Light Stand**  
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**15" Snoot**  
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**75" Softlite**  
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**Reflector Kit**  
 £111.99



**BXRI Kits:**  
 BXRI Heads, 2x Portolite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.  
 250/250 Twin Head £754.99  
 250/500 Twin Head £829  
 500/500 Twin Head £889



**D-Lite It Kits:**  
 D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.  
 2 Twin Head £489  
 2/4 Twin Head £468.99  
 4 Twin Head £549



**Style RX Kits:**  
 Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.  
 RX600 Twin Head £1199  
 RX1200 Twin Head £1649.99



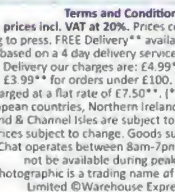
**Ranger Quadra RX Set A + Case**  
 £1549



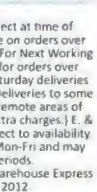
**90" Reflector**  
 £21.99



**60" Reflector Kit**  
 £41.99



**Snoot & Grid**  
 Set £41.99



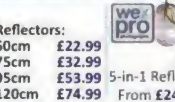
**83cm Umbrella**  
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**Reflectors:**  
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**5-in-1 Reflector**  
 From £24.99



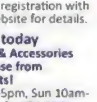
**Softlite Reflector**  
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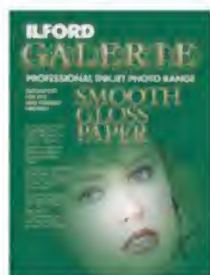
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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 17ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	D68, D88,
T0591/2/3, each	£11.99 13ml	Check Website.	DX3800/3850, DX4200/4250, DX4800/4850
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	SX400/405/415/515/510/520/525/530/535
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	SX400/400/400/500/600/7000/7400/8400/9400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo P50, PX650/660/700W/710W/720W,
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	PX730W/D/800F/W/810F/W/830F/W/830FWD
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	R265/285/360, RX560/585/685
T0791/2/3, each	£11.99 10ml	Check Website.	Photo R1900
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	S22, SX125/130, SX420W/425W/445W,
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	BX305F
T0870 Gloss	£7.99 11.4ml	Check Website.	SX420W/425W/445W/525W/620FW,
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	BX305F/320F/320F/525W/535W/625FW/630FW,
T0877/8/9, each	£8.99 11.4ml	Check Website.	BX635FW/BX935FW/BX935FW, B42W
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R3000
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Photo R2000
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T1281 Black	£6.99 5.9ml	£4.99 13ml	
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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
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EPSON Stylus Pro 4800, 4880:	
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EPSON Stylus Pro 7800, 7880, 9800:	
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PG1520 Black 19ml	£3.99
CL1521 B/C/M/Y/GY 9ml	£4.99
CL1525 B/C/M/Y/GY 9ml	£3.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
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PG40 Black 28ml	£12.99
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CL38 Black 12ml	£12.99
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CL512 Colour 11.5ml	£15.99
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PG510 Black 9ml	£11.99
PG512 Black 9ml	£14.99
PG540 Black 6ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL512 Photo 21ml	£18.99
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No.337 Black 10ml	£10.99
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No.27 Colour	£11.99
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No.33 Colour	£11.99
No.34 Black	£11.99
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No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
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LC985 Set of 4	£11.99

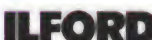
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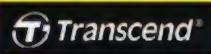
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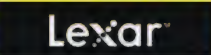
## MEMORY

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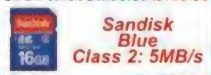
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2GB Transcend	£8.99 <del>£3.99</del>
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Compact Flash	
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16GB 90MB/s	£271.30 <del>£77.69</del>
SD Cards	
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16GB Class 10	£130.73 <del>£32.39</del>



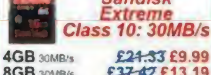
Sandisk Ultra 30MB/s	
4GB 30MB/s	£21.76 <del>£14.99</del>
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## BATTERIES & CHARGERS

Standard Rechargeables	
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Duracell	£14.99 <del>£9.99</del>



ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium	
Ennergizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 <del>£5.99</del>

## BATTERIES

**Camera Batteries**  
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99 <del>£19.99</del>
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL5E for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£37.99
EN-EL15 for Nikon	£59.99
EN-EL19 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
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BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
For Canon 60D	£99.99
For Canon 450D	£69.99
For Canon 500D	£69.99
For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£99.99
For Nikon D300/D700	£99.99
For Nikon D7000	£99.99

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## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	£9.99

P-Type Six-Piece Neutral Density Filter Kit	
	£49.99
	£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6	£9.99
ET-65B Canon 70-300/4.5-6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods	
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

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P-Type Filters (84mm wide)	
Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated NEW	£11.99
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ND4 Hard Graduated NEW	£11.99
Light Blue Graduated	£11.99
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Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
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Light Yellow Graduated	£11.99
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8x Starburst	£12.99
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Close-Up +4	£9.99
80A, 80B, 80C, each	£9.99
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82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

P-Type Filters (84mm wide)	
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ND2 Soft Graduated	£11.99
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Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
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Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
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Strong Diffuser	£9.99
4x Starburst	£12.99
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Close-Up +2	£12.99
Close-Up +4	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

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**£2999**



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5D MKII + 24-105 IS ..... £2285  
7D body ..... £1089  
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7D + 18-135 IS ..... £1447  
60D body ..... £777  
60D + 18-55 IS ..... £876  
60D + 18-135 IS ..... £1047  
600D body ..... £539  
600D + 18-55 IS ..... £597  
600D + 18-135 IS ..... £797  
1100D body ..... £319  
1100D + 18-55 IS ..... £389

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G12 ..... £387  
SX40IS ..... £345  
S100 ..... £359

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**DIGITAL SLR + KITS**

**D4 body £5289**



**D800 body**  
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D800E body ..... £2899  
D7000 body ..... £947  
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D90 body ..... £589  
D90 + 18-105 VR ..... £777  
D5100 body ..... £577  
D5100 + 18-55 VR ..... £677  
D3100 body ..... £399  
D3100 + 18-55 VR ..... £477

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17-85 f4/5.6 IS USM unboxed ..... £379  
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50 F1.4 U ..... £309  
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70-200 F2.8 non IS L USM ..... £989  
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70-200 F4 L USM ..... £537  
70-300 F4/5.6 L IS U ..... £1147  
70-300 F4/5.6 IS USM ..... £419  
85 F1.2 L II ..... £1689  
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100 F2.8 Macro USM ..... £439  
100-400 F4.5/5.6 IS L USM ..... £1237  
135 F2 L USM ..... £869  
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BG-E8 grip (550D) ..... £115  
BG-E9 grip (60D) ..... £139  
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LP-E4 ..... £99  
LP-E6 ..... £59  
MR 14EX Ringlight ..... £469  
MT-24EX ..... £789  
270 EX II ..... £159  
320EX ..... £229  
430 EX II ..... £219  
580 EX II ..... £397  
600EX RT ..... £679  
CP-E4 compact battery pack ..... £149  
Off camera shoe cord OC-E3 ..... £59  
LC5 wireless set ..... £369  
STE2 Transmitter ..... £179  
RS-80N3 ..... £44  
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**16-35mm f2.8 LII USM**  
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**17-55mm f2.8 IS USM EFS**  
**£769**

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**100mm f2.8 IS L USM macro**  
**£689**

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**£5399**

**BG-E6 grip for 5D MKII**  
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**BG-E7 grip for 7D**  
**£147**

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18-105 F3.5-5.6G ED VR ..... £229  
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60 F2.8 AFS ..... £1599  
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300 F4 AFD-S ..... £966  
400 F2.8 AFS VR ..... £6629  
500 F4 AFS VR ..... £5829  
600 F4 AFS VR ..... £7197

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- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

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- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
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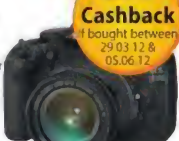
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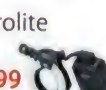
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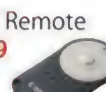
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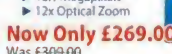
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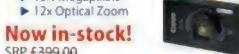
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- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)

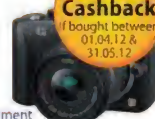


GF3 White +14mm £249.00

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G3 +14-42mm £429.00

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- ▶ Multi-area format D-Movie
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- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



D5100 Body Only £524.99

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- ▶ D-Movie function
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- ▶ Compact & Lightweight



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- Dual True II Engine
- 3.0" LCD Screen



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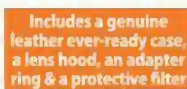
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SP AF 90mm f/2.8 Di Macro 1:1	<b>£359.99</b>
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28mm F3.5 MC	Mint- £49
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100-200mm F5.6 MD	E++ £35 - £45
100-300mm F5.6 MD	E+ £75
135mm F3.5 MD	E+ £49
300mm F4.5 MC	E+ £39
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Auto 132PX Flash	E+ £29
Auto 200X Flash	E+ £19 - £10
Auto 220X Flash	E+ / E++ £15 - £25
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Auto 280PX Flash	E+ / E++ £15 - £25
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## Nikon AF



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F5 Body Only	Exc / E++ £199 - £299
F100 Body Only	As Seen / E++ £79 - £159
F90X + MB10 Grip	As Seen / E+ £39 - £69
F90X Body Only	E+ £39 - £69
F80 Body Only	E+ £39 - £69
F80 Black + 35-70mm	E+ £89
F80 Black + MB16 Grip	E+ / E++ £69 - £79
F80 Black Body Only	As Seen / E++ £29 - £39
F70 Body Only	E+ £49
F55 Black + 28-100mm	E+ £39
F55 Chrome Body Only	As Seen / E++ £35 - £45
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F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome + 28-100mm	E+ £69
F55 Chrome Body Only	E+ / E++ £19 - £25
F50 Black + 28-80mm	E+ £39
F50 Black Body Only	E+ / E++ £15 - £25
F50 Chrome Body Only	E+ / E++ £19
F801 + MF21 Databack	E+ £69
F801 Body Only	E+ £39
F801 Date Body Only	E+ £29
F801 Body Only	E+ £70mm
F801 Body Only	Exc / E+ £19 - £35
F501 Body Only	E+ £49
F401S D/Date Body Only	Unused £59
Pronea 500 + 24-70mm	E+ £79
Pronea 5 + 30-60mm	E+ £49
12-24mm F4.5 AFS DX ED	E++ / Mint- £549 - £599
14mm F2.8 AFD	E+ £79
18mm F2.8 AFD	E+ £69
18-70mm F3.5-4.5 AFS ED DX	E+ / Mint- £129 - £179
18-105mm F3.5-4.5 AFS ED DX VR	E+ £159
20-35mm F2.8 AFD	E+ £49
24-70mm F2.8 AFS ED	E+ £99
24-120mm F3.5-5.6 AFD	E+ £125
24-120mm F3.5-5.6 AFS ED VR	E+ / E++ £219 - £249
28-70mm F2.8 AFS	E+ £69
28-70mm F2.8-4 DG	E+ £79
50mm F2 AFD	Mint- £189
35-70mm F2.8 AFD	E+ £249
35-70mm F2.8 AFD	E+ £249
35-105mm F3.5-4.5 AFD	Exc £39
50MM F1.4 G AFS	E+ £239
50-200mm F4.5-5.6 AFS G	E+ £69
55-200mm F4.5-5.6 AFS DG VR	E+ £129
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<b>CLEARANCE PRICES ON</b> Kenaco Digital Circular Polarizer 49mm £11.99 58mm £19.99 67mm £22.99 72mm £26.99	<b>APRIL SALE COKIN Z-PRO</b> U960 ND Grad Kit £146.95 Z005 £24.95 Z006 £23.50 Z007 Infra-red £48.50 Z020 £23.50 Z121M £39.50 Z148 £22.50 Z164 £194.95	<b>S/H PENTAX MZ-30 KIT</b> Pentax MZ-30 Body (excellent), 35/70mm Zoom Lens, Sky Filter, Lens Hood, Gadget Bag £48.95
<b>NEW HOYA MULTI-COATED SLIM</b> <b>DIGITAL UV FILTERS</b> 49mm £11.49 52mm £12.49 55mm £13.49 58mm £14.49 62mm £15.49 67mm £16.49 72mm £19.49 77mm £21.49	<b>S/H DIGITAL MINOLTA 5D KIT</b> 18/70mm Minolta Lens, Skylight, Lens Hood, Gadget Bag £169.50 Part-Exchange Welcome	<b>S/H NIKON AF GEAR</b> Nikon F50 Body excellent £29.95 Nikon F65 Body excellent £27.50 Nikon N60 Body excellent £32.50 Nikon F801S Body £28.50 Sigma 28/70mm AF £27.50 Sigma 70/210mm AF £27.50 Nikkor AF 60mm f2.8 micro £249.95 Nikon HS-4 Lens Hood £4.99 Nikon HS-6 Lens Hood £4.99 Nikon HN-23 Lens Hood £4.99 Nikon HB-36 Lens Hood £4.99
<b>HOYA SLIM (5mm) DIGITAL</b> <b>CIRCULAR POLARIZER</b> 58mm £30.50 72mm £43.50 77mm £47.50	<b>SECOND HAND BOOKS</b> Newspaper Photography £3.99 Photographer's Handbook £3.99 Guide to Photography £4.99 Many more books check website	<b>S/H NIKON MANUAL GEAR</b> MD-4 Motor-drive £37.95 MC-12A Remote Control £9.95 24mm f2.8 Sigma Macro A1 £39.95 50mm f1.8 Nikon Series E £29.95 135mm f2.8 Vivitar £10.95 200mm f3.5 Elcar & Hood £12.95 2X Converter Access AI £7.95
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 Late high-end Minolta, Sigma, Tamron and Tokina lenses

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Nikon 18-55mm F3.5-5.6G ED AF-S DX Zoom-Nikkor Lens	£386
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Nikon 35mm F2.8D AF lens	£224
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Nikon 50mm F1.8D AF lens	£98
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Nikon 60mm F2.8D AF Micro-Nikkor lens	£369
Nikon 70-300mm F4.5-5.6G AF lens Black Colour	£109
Nikon 85mm F1.4D AF Nikkor Lens	£799
Nikon 85mm F1.8D AF lens	£308
Nikon VR 18-105mm F3.5-5.6G ED Lens	£227
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Nikon 12x56 Monarch DCF WP ATB All Terrain Camo color Binoculars	£358
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Nikon 7x50 Sports & Marine Binoculars	£152
Nikon 8x56 Monarch ATB Waterproof All Terrain Binoculars	£244
Nikon 8-24x25 Traveller V Zoom Binoculars	£129
Nikon 8-24x25mm EagleView Zoom Binocular - Silver	£122
Nikon 8x25 Prostaff EX ATB Waterproof Binocular	£84
Nikon 8x42 Action Extreme (EX) Waterproof Binoculars	£99

## Pentax Lenses

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Pentax SMC P-Da 35mm F2.8 Macro Limited Edition Lens	£499
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Pentax 10x43 DCF SP WP Fogproof Wide Angle Roof Prism Binocular	£469
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Pentax 10x50 XCF Wide Angle Porro Prism Binocular	£361
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Tokina AT-X 16-28mm F2.8 PRO Lens For Nikon	£719
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Canon EF-S 17-55mm F2.8 IS USM	£739
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Bushnell 16x50 Powerview Porro Prism Binocular	£68
Bushnell 8x42 H2O Waterproof & Fogproof Wide Angle Binocular	£67
Bushnell 10x27 Trophy Series Waterproof Roof Prism Binocular	£59
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Bushnell 10x42 Excursion EX WTP/FP PC3 Open Bridge Binoculars	£199
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Bushnell 2x24 NightWatch Night Vision Water Proof	£189
Bushnell 10x42 Legend HD UWV ED Glass Roof Prism Camo Binoculars	£317
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Bushnell 12x42 H2O Water Proof & Fog Proof Porro Prism Binocular	£77
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Bushnell Legend 12x50 Roof Prism Binoculars	£245
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## Olympus Binoculars

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Olympus 12x25 Tracker PC I Compact Porro Prism Binocular	£70
Olympus 7x21 PC III Classic Compact Binoculars - Blue	£21
Olympus 7x21 PC III Classic Compact Binoculars LT-Blue	£29
Olympus 7x35 Trooper DPS I Wide Angle Porro Prism Binocular	£40
Olympus 8x16x25 Tracker PC I Zoom Binocular	£64
Olympus 8x16x40 Trooper DPS I Zoom Binocular	£59
Olympus 8x25 Magellan WP I Roof Prism Binocular	£79
Olympus 8x25 Tracker PC I Compact Porro Prism Binocular	£58
Olympus 8x42 Pathfinder EXPS I Porro Prism Binocular	£91

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Luna Optics LN-SM50 Grade-A Night Monocular	£246
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Yukon Exelon 3x50 Nightvision Monocular	£249
Yukon NVMT Spartan 1x24 Goggle Kit	£234.72
Yukon NVMT Spartan 3x42 Nightvision Monocular	£199
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Sigma 10-20mm AF IF EX DG HSM Lens	£339
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Sigma 10mm F2.8 EX DC Fisheye HSM Lens for Digital Camera	£519
Sigma 120-400 APO OS DG F4.5-6.3 HSM Lens	£667
Sigma 150-500mm APO OS DG F5.6-6.3 HSM Lens	£750
Sigma 15mm F2.8 EX DG Lens	£547
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Sigma 17-70mm F2.8-4.5 DC Macro lens	£234
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# OGDEN CHESNUTT

As new camera technology advances, it is pricing itself beyond the reach of mere mortals

**ITALIAN** or French tonight? And white or red? Did you order the pizza but wanted the Bolognese? Were there too many olives on the pizza? And do I tip on top of the 10% service included on my bill? These, of course, are First World problems: the little dilemmas that nag and annoy us but which, in perspective, are small luxuries.

And to this list I would probably add the growing clamour of photographers stewing over Canon versus Nikon. More specifically, the Canon EOS 5D Mark III or the Nikon D800.

Two cameras that photographers have been speculating about for years are finally official, and they are indeed fine-looking contraptions. The Nikon offering, with its 36.3 million pixels, should have landscape photographers salivating at its promises of medium-format quality.

The Canon model, on the other hand, offers silent shooting, in-camera image comparison and, frankly, some stunningly clear images at ISO settings with a lot of zeros at the end.

For me, though, they're both so good at what they do that it's something trivial that gives one the edge –

the sound of the shutter. If you're lucky enough to hear both cameras fire in burst mode, there's one clear winner: the Nikon D800. The Nikon sounds like a proper newsman's camera, while the Canon sounds like an old typewriter.

But that's by the by. The point is, there are genuine debates going on as to whether one should break with brand loyalty and upgrade to one of these cameras over the other because of a pixel count or number of AF points. Meanwhile, others debate Olympus's new five-axis image-stabilisation system or Pentax's, uh... well, you get my drift.

The funny thing amid all this is that the most popular camera on earth is a simple point-and-shoot model: the iPhone 4. It's quick, easy to use and fits in your pocket. And it's also the only camera with a function that can get pizza delivered to your door.

I've often wondered if, despite how good camera technology has become, a manufacturer would be smart to develop a very basic camera based on the principles of the iPhone. It could have one AF point, one sensitivity setting, no axes to shift, no complicated menus – not even a playback mode.

That's right, you don't even see your image after you take it. Let's take the retro trend a step further. After you take the picture, it gets filed in a Cloud service somewhere and emailed to you a week later.

OK, that last bit might be a little ridiculous (or is

it, Pentax?), as part of what makes the iPhone so popular is its capability for instantly sharing photos instantly. But the greater point stands: the best camera has always been the one you have on you, and it always will be. And when we're contemplating spending thousands on 36 million pixels versus 22, we're not talking about needs. Even if you're a pro.

Has there ever – honestly – been a moment when you haven't been able to get the shot you wanted to get because your camera let you down? I've seen pictures in this great magazine by Cathal McNaughton – one of AP's *Masterclass* experts – shot on one of the first digital cameras, and they were tremendous. And those were bad cameras!

Don't get me wrong. I don't mean to be the guy at the dinner party who points out that the beef isn't local and the coffee isn't Fairtrade. I'd give both my legs for a D800 and scoot around London taking pictures for tabloids to fund my new prosthetics and, when I've got them, go and take landscape photos in the American Southwest, where they all ride mobility scooters anyway.

I guess I'm asking, 'Is DSLR photography living on borrowed time?' After a year in which very few DSLRs were launched, we start 2012 with some new benchmark models, but they have such high specifications and prices that they're not reasonable options for most photographers.

The D800 versus EOS 5D Mark III debate is a First World problem, but in these increasingly lean times it's a dilemma that I and Eli here next to me in the Italian restaurant, and most likely you too, don't share. Some of the newest camera technology is beyond our economic reach. Does this make us Second World photographers?

Of course, I don't want to trivialise real Third World problems, but in the play world of photography there seems to be a shift going on. Could this also be why the iPhone is so popular?

Eli is taking a picture with his new iPhone 4S as I contemplate this. I think about all the people who will see that photo on his social media network and be moved in some way by it, then I think of the thousands of images that languish on his memory cards in all the slots in all his cameras in all his bags and wonder if that little smartphone really is the better camera.

Then he shows me the photo: a close-up of a hair baked into his pizza. 'My dinner is ruined,' he says. 'And there wasn't enough goats' cheese.' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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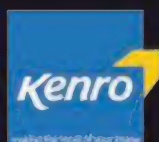
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